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VOLUME 2 NUMBER 8.

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WOOD SCULPTURE BY AFRICAN CANNIBALS

These carved red camwood boxes, by artists of the Mangbetu tribe, are part of a collection of 3,800 objects assembled by Herbert Lang for the American Museum of Natural History in New York City. These receptacles once served as jewel-boxes for ornaments and talismans. The engraved ivory bands, depicting everyday activities of the tribe, show an astonishing degree of artistry. The tops represent the large conventionalized hairdress of a man and two women.

Photo by Courtesy American Museum of Natural History



"All I know is he's been standing there like that ever since they brought him in."

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This cartoon by Lawrence R. Lewton of Portland, Oregon, was submitted in Art Instruction's recent Caricature and Cartoon Contest. For Mr. Lewton's information we'll explain where the "Beastie" came from. When Art Instruction's cover was being designed, all seemed finally complete except that white space in the upper-right corner. Editor Watson, glancing at his son Aldren's letterhead, espied said Beastie, attacked it with editorial scissors and slapped it on the cover design. Be thankful you're not an editor's son!

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ON THE GOLF LINKS + CRYFFITH PARK + LOS ANGELES + ETCHING BY ROI PARTRIDGE

ART COLONIES AND SKETCHING GROUNDS OF THE PACIFIC COAST ★

by ROI PARTRIDGE

MILLS COLLEGE + CALIFORNIA

CARMEL

Some three hours of driving, or about 115 miles down the coast from San Francisco, there lies what was formerly a little village, now grown almost beyond the diaper stage, which likes to think of itself as an art colony. And in fact its belief in its character is not unjustified. The two weekly journals published there often concern themselves with art. Its citizens are under the delightful impression that they think much about the subject. It supports an art gallery. Its hotels and shops carry on their walls paintings of scenes to be found in the neighborhood. The small homes, half hidden among the pines, often hang brightly colored signs by the gate-posts, indicating the prevailing temperament of the community. Let it be said in their favor, these signs are somewhat less banal than the usual run of such confessional labels. One does not often see "El Nido," "Tumble Inn," "Bide-a-Wee" and similar examples of imaginative atrophication. Local residents, of a type widely removed from metropolitan politicians, serve as mayor and in other bureaucratic positions directing and expressing the character of the community. Its citizens, and even its officials, have been known to approach a heated state close to open warfare over questions such as, "Shall or shall not Johan Hagemeyer's sign be allowed to hang from a limb of the pine tree in front of his photographic studio?" Great debate and much antagonism have been met by those who would pave the streets or even the sidewalks. As a consequence most of the streets and walks remain in a state much as God made them. Luckily the region is one more of sand than dust and the result is not unpleasant.

Up to recent times the law in Carmel was represented, was ably represented, by Gus. Gus was the gaoler, the traffic cop, the police force, the sheriff, and beyond doubt the chief "high executioner." It was Gus' habit to ride about on a great black charger much as the puissant Knights of the Round Table must have ridden on their errands of justice and mercy. For many years Gus kept this community in the paths of rectitude; saw to it that little children were not allowed by immodest parents to play unclothed on the sand; ably corrected youths who undressed in the cypress bushes to don swim suits, and maidens with softly rounded curves who too liberally exposed themselves to the sun. Indeed one has little doubt that the most serious occasions demanding the official disapproval of Gus and the law were caused by visitors from more wicked regions; those

Roi Partridge is one of America's master etchers. An account of the awards and honors that have come to him during his thirty creative years in the field of prints would occupy a whole column of type. Although he produces many prints each year, he finds time to head the Art Department of Mills College.





THE COAST NEAR CARMEL, CALIFORNIA + ETCHING BY ROI PARTRIDGE

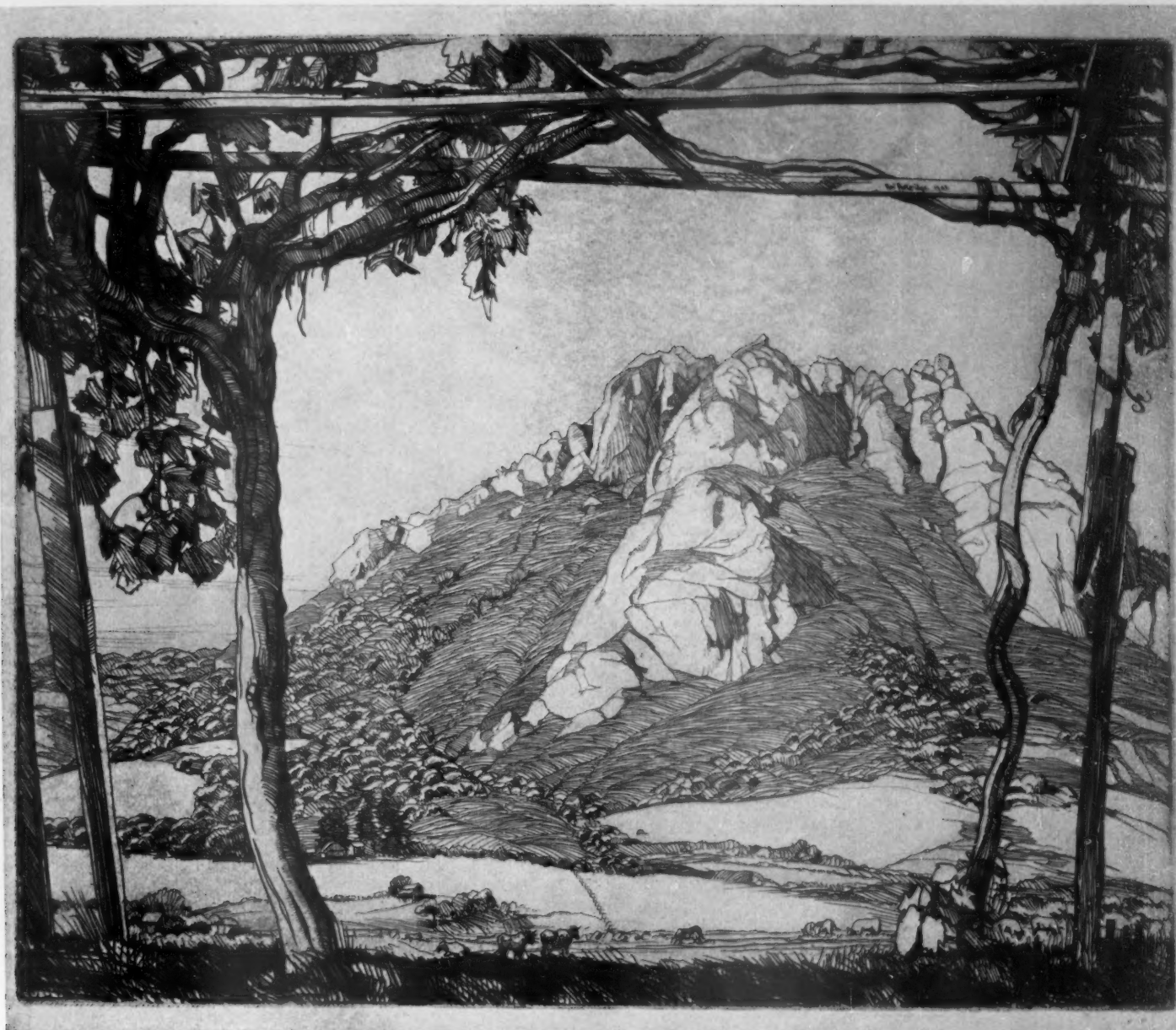
who had not remained long enough in this serene atmosphere to have perceived that riotous and noisy conduct were conducive neither to peaceful existence nor creative accomplishment.

Once long ago the writer did witness an instance of unparalleled excitement. He was awakened at an ungodly hour—it must have been eight o'clock—by a woman's scream, "Catch him! catch him! He has nothing on but his underwear!" Followed then much shouting, the cranking of several Model T's, and finally a wild pursuit. Down the main street this cinematic chase chugged and tootled its way, led by the gentleman in indiscreet attire. I had hopes—Gus had hopes—everyone had hopes—that he would go straight down the main street into the ocean, but unfortunately he was apprehended at the very edge of such an azurine culmination of this Hal Roachian episode. The man was an artist, and furthermore, he was mad—a fact that among artists is said not to merit notice.

Gus is dead now, blessed be his memory. How well his duties are carried on by his less-picturesque successor, the present police department, the writer cannot say, but one hears of no gangsters appearing in Carmel. In such an atmosphere gangsterism withers. Here the law has its way with fewer exceptions than

it does in Chicago or New York. The only rackets are in the restaurants; it is a land of peace. We recommend this little city to Mr. Dewey of New York when he needs a rest.

Different in its topography, as in other matters, the main street of this community runs from the hills through the center of the town to the sea, rather than parallel with the water. It contains a goodly number of shops, and it may be said in their favor that one can buy goods of a quality satisfactory to discriminating dabblers in the art of living; goods such as tweedy clothes, hand-woven ties, evening gowns and street attire with a certain air—that indescribable "uppity" quality lifting such wares above the commonplace. At a point where this street approaches the ocean there lies an area of dunes composed of the finest, cleanest, whitest sand that can be found anywhere. Owing to the white nature of this sand, underlying the ocean at this point, the sea takes on a color as rich as anything Bermuda or Hawaii can offer. However the writer, having received no adequate persuasion from the local chamber of commerce, intends to be truthful and just. Let it be said, therefore, that this sea, this delightful surf, this marvelous example of natural azurine ecstasy, is nothing short of glacial. It is also true that during



SANTA ROSITA + NEAR MORRO BAY + ETCHING BY ROI PARTRIDGE

the summer there are periods, extensive although perhaps not uninterrupted periods, of a foggy gloom so damp and penetrating that the fur seals of the Aleutian Islands might well feel at home here. However, we can bear personal witness to the fact that the sun does shine in summer. It has been seen to do so. On such days bold and vigorous swimmers don bathing suits and spend an hour or two on the white sand dunes in manly consideration of the adjacent surf.

The winter climate merits a more optimistic description. It never snows in Carmel, or at least so rarely that history hardly need record the fact. The winters are often lovely and warm. This year, as in many years, one could have sat comfortably in one's yard in the sun eating Christmas dinner.

Artists may be interested in costs of living in this community. There are a few hotels, expensive from an artist's point of view, as hotels always are. There are many small houses that may be rented. These are apt to be full in summer and should be engaged in advance. As to costs, a small house may be rented for from about fifteen to twenty-five dollars a week or for from five to seven dollars for the week-end. There

are a few auto camps charging the usual rates of \$1.50 to \$2.00 per night including bedding, and less than this by the week.

In addition to its other advantages, Carmel has been flavored and given interest by the workers who have lived here, such as Jack London, George Sterling, Wallace and Will Irwin, William Ritschell, Armin Hansen, the poet Robert Jeffers, and Mary Austin, whose "Land of Little Rain" is a classic. Even George Bellows and Jonas Lie spent a summer here.

To the north is a toll road called the Seventeen Mile Drive which, though picturesque enough for those who best appreciate such things, artists for the most part leave to the uninterrupted possession of plutocratic home owners.

POINT LOBUS

Some four miles to the south a pine and cypress-covered granite point pushes itself out into the ocean, and in so doing creates as fine a bit of romantic, dramatic, coastal scenery as the world has to offer. Fortunately this area has been made into a state park and thus will remain forever available for the exercise of ambitious landscape painters. Here in-

deed should be the very culminating area for those who choose to put themselves to the final test. Paint the Ponte Vecchio in Florence, paint a fountain in Rome, paint the gardens of the Villa d'Este, paint a doorway in Venice, paint the bridge at Toledo, paint a bit of this California coast—then get a job teaching; thus is success achieved in the arts.

Dismissing sarcasm, and offering an instance of how genuinely wild this area is, the writer testifies that only this 1937 Christmas-New Year week he witnessed two whales sporting about within a hundred yards of the rocky shore. Seals are to be seen at any time of the day; in fact there is a noisy rookery within plain sight. Pelicans wend their ponderous ways on eight-foot wing spreads, while cormorants and gulls are as common as taxis in Times Square. In one small cove, an installed skeleton of a whale and likewise the skeleton of a boat or two afford appropriate detail. Iridescent abalone shells lie in heaps where once there used to be a cannery, or are sprinkled through the soil, giving evidence of the Indians who also favored this region in past times. A keen observer will often note that the tastes of Indians and artists are similar, and it is further a curious matter that when some unusually picturesque bit of city or country is found, the inhabitants are apt to be French or Italian or Mexican. What are the conclusions to be drawn from this fact?

Admission is free to those willing to walk the mile from the gate to the outer edge of this area, and the courteous ranger in charge of the gatehouse is always interested in artists. As a matter of fact, he seems to have been bitten by the art bug himself, and probably has the ambition of graduating some day from the secure and comfortable post of park guardian in a cozy state-provided cottage, to the homeless position of painter-at-large with a fascinating uncertainty concerning the source of next month's beefsteaks. Some people are that way and thus the profitable activity of color-makers is indefinitely guaranteed. Thus, also, much that is excellent in life, much that is precious and yet not contained in the vaults of big banks and big business, is preserved for the welfare of mankind.

MONTEREY

A few miles to the north of Carmel, six to be exact, there exists a picturesque village of another type; this time a fishing village, with an aroma most sacred to trawlers, rock cod, crab, sardines and garlic. The bay inside the breakwater is always crowded with fishing boats, so crowded that they hardly have room to swing with the tide, and it generally offers a kind of picturesqueness that should stir the enthusiasm of those in pursuit of sketching material.

On one side the bay is lined with sardine canneries whose irregular geometric forms afford Hart, Schaffner and Marx subjects (that is, ready made) for the sketcher. Myriads of seagulls hover about these buildings—and we mean myriad. On the other parts of the shore brown nets are spread to dry, while the town itself has many old 'dokes built in the days when history was on the make and ancient Monterey was the capital of California. Fascinating details of this place and period can be found in Dana's "Two

Years Before the Mast." Here still exist the first theatre ever built in California and such historic buildings as the first courthouse and the first custom-house. There is also an early mission which continues to be in use, built while New England was still acquainted with witches and with the tomahawk.

MORRO BAY—LAGUNA BEACH

Down the coast, great hills (the East would call them mountains) crowd down to the edge of the sea. A new roadway, dug out of the steep slopes, leads past Hearst's fabulous San Simeon "ranch" to a picturesque town named Morro Bay where the sketching is excellent. It is good, as a matter of fact, from one end of the coast to the other.

Farther south, beyond sprawling Los Angeles, the larger village of Laguna Beach has a more assured position than Morro Bay as an artists' colony. Many painters have their homes there; as does even Mr. Mortensen, the photographer, whose literary fluency is nothing short of amazing. Even though the surrounding region is far from being as picturesque as Carmel or Morro Bay, it is popular among painters, many of whom live there. The climate is far milder than at Carmel, and the enticing sea is quite warm enough for swimming.

OTHER SKETCHING FIELDS

On the southeastern border of the State of California exists a desert area containing part of the Mohave desert, the expensive movie-patronized Palm Springs, and Death Valley. Books could and have been written about this area, particularly Death Valley. It is one of the marvels of these United States, one of the "musts" that all artists should see who visit this region. But note that its season is from September or October until April. In summer its citizens, if any, are reputed to dig holes in areas far below sea level, there to sit in brackish water up to their necks slowly stewing until winter returns again.

The Yosemite and other national parks in California are well known. Many of them are excellent places in which to find sketching material that will enable one to produce picture postcards of the highest quality. The Sierra must be spoken of with more respect. Above the eight-thousand-foot level there is a vast terrain that has a thrill for anyone. It has the further advantage of a superb climate. One can go up into this region with a blanket or two and some food and remain from May until October with the certainty of not even getting wet unless it be from a rare thunder shower.

At the base of the Sierras on the seaward side and along pretty much their entire length, there is a line of ancient cities born in the gold rush of '49 and still so picturesque as to delight even the most critical. With the increase in the price of silver and gold a revival of activity has taken place here which may gradually lead to the destruction of some of the old monuments such as the steel shuttered buildings once occupied by Wells Fargo Express, saloons, stage stations, banks, etc. But as yet there is still an "atmosphere," and one may get a "kick" out of Volcano, Hangman's Gulch, Chinese Camp, Placerville, Dutch



MT. SHUKSAN + NORTHERN WASHINGTON IN JULY + ETCHING BY ROI PARTRIDGE

Flat, Sonora, and other similar old towns in the "mother lode" country.

When speaking of picturesque places in California, one should not overlook San Francisco itself, with such spots as Telegraph Hill, Fisherman's Wharf, the Golden Gate, and those new wonders of the world: the eight-mile Bay Bridge with its tremendous proportions; the Golden Gate Bridge with its single span of three-quarters of a mile leading into nearby Marin County to the north. San Francisco has always been an artist's city and probably always will be, even though the prevailing group of artists is singularly narrow and provincial in its outlook.

For winter sketching the painter may ascend the Donner Pass, where the finest of winter landscapes may be found, and where the snow at the present writing is just under twenty feet in depth. Although parked cars are sometimes buried completely out of sight and the road is often bordered by high walls of snow, this Pass is kept open by great rotary snowplows throughout the year. There are hotels and camps on the way where lodging may be had al-

though, due to the spectacular increase of interest in winter sports, reservations must be made in advance.

To the east of the Pass there are other mining towns and ghost towns that will excite interest. One of the best of these is Virginia City, Nevada, which has been frequented by artists to a degree that comes close to making it what one might call an artist's colony. In addition to the barren, rugged terrain of strange sulphur yellows and other uncommon colors, there are to be found old houses where still the ancient piano or organ has the framed family crayon enlargement above it, the family album on the table, wax flowers under a bell, and rosewood rocking chairs nearby. While in this vicinity the gay little city of Reno should not be overlooked. It is one of our last frontier towns, and is well worth a visit.

To the north artists have gathered together, as artists will, in various spots, but they are hardly sufficiently established to be called colonies. Mt. Rainier, with its established camps, offers marvelous Alpine scenery (when the weather is good) not to be ex-

Continued on page 33



Announcing

IN ART INSTRUCTION'S CARICA

In announcing the winners in this Competition, the Editors want to thank the many contestants whose participation made the event a great success. Each and every drawing was carefully inspected by the distinguished artists who served as judges. After the final

June 2nd, 2:00 P. M. The judges, William Auerbach-Levy Ernest Hamlin Baker, and Stuart Hay, having completed the inspection of nearly one thousand drawings and awarded twenty-five prizes, were joined by Editors Ernest W. Watson and Arthur L. Guptill at a luncheon table in one of the delightful dining rooms atop the McGraw-Hill Building.

"And now, Gentlemen," spake Editor Watson, "knowing that several hundred participants in this Competition are likely to be highly displeased with your work of the morning, are you all satisfied with the awards that you have made? Are you ready to stand by your guns to the last ditch?"

"Well," replied juror Baker, "I think our decisions have been as nearly unanimous as can be expected in a competition of this kind."

"Of course another jury might have arrived at a somewhat different result," opined juror Hay. "Some drawings which we gave a fifth-place rating might have found themselves in third or fourth positions—possibly even higher. But after our awards were made you know we carefully examined all other drawings again to verify our judgment."

"Well, I want to go on record that in my opinion we've made one bad mistake," declared juror Auerbach-Levy, with friendly heat. "That's on the third prize. You know

FIRST PRIZE \$100.00 to Sebastian Robles, Elmhurst, New York, for his caricature of Mayor LaGuardia

SECOND PRIZE 50.00 to William Schael, Miami, Florida, for his caricature of President Cardenas of Mexico

THIRD PRIZE 25.00 to Claire Beebe, New York City, for her caricature of Joan Crawford



the Winners

TURE AND CARTOON COMPETITION

awards were made the entire lot of drawings was again reviewed as a double insurance of the fairness of the judgment. A photograph showing Jurors in the throes of their arduous task was printed in the inside cover of the July number of ART INSTRUCTION.

how I feel about that. First of all, it isn't a good caricature of Joan Crawford; I've seen her in life as well as in pictures. Secondly, it is badly drawn. It should not have a prize. I voted against it, but my two honored colleagues out-voted me. I'd like officially to register my disapproval of that award."

Whereupon Baker, who probably has seen every Joan Crawford picture—he is an insatiable movie fan—came to a vigorous defense of this drawing, saying among other things, "I think it is good drawing. To my mind good drawing consists of being so in control of your tools of expression that you succeed in transferring to the paper the feeling you had about the subject, be that feeling pleasant or unpleasant, gracious, crudely elemental, or what not. The chief business of the caricaturist is to seize upon some dominating psychological or spiritual motif in the subject and raise that motif to the *nth* power, using as *two* of the means thereto, the studied exaggeration of facial expressions and form relationships. To me, this head of Joan Crawford merits a prize because it does raise to the *nth* power a facial expression that is exceedingly typical of the magnificent lady: an expression that reveals the ruthless, win-at-all-odds, blazing-eyed creature that lies in hiding (sometimes never emerging) behind every soft cheek. Without its at least potential presence women would not be particularly interesting. Now it seems to me that



FOUR
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PRIZES
OF \$5.00
EACH

George Wachsteter, New York City, for his caricature of Igor Stravinski
Ardis Hughes, New York City, for his caricature of W. C. Fields
Leo Feldman, Mt. Vernon, New York, for his caricature of William Powell
Hugo Steccati, Alameda, California, for his caricature of Leopold Stokowski



AUGUSTE PICCARD, by Julian Michele,
Babylon, New York



HAILE SELASSIE, by W. Bryan Scott,
Hollywood, California



SECRETARY HULL, by Bernard Schmittke,
Cleveland, Ohio

The nine drawings reproduced on these two pages we



"Where the hic ish the keyhole?"

the artist did a swell job in capturing that expression, plus an effect of vitality and aliveness. On the other hand I feel that she passed over the form relationships and their functional role somewhat recklessly. But despite this recklessness she got a lot of what she went after."

Baker was supported by Hay. Further lively discussion ensued. There was no violence, only laughter and friendly banter.

"I notice," observed Editor Guptill, "that there are only seven cartoons among the prize-winning drawings. That seems a bit surprising. How do you gentlemen account for it? You certainly have studied the numerous cartoons with great interest yet your final vote places only seven."

"Don't forget there were many more caricatures submitted than cartoons," said Hay. "And few of the latter really succeeded in ringing the bell."

"The combination of a good gag and a good drawing is an exceedingly rare occurrence," added Baker, "even among professionals. Furthermore, few of the cartoons seem really outstanding."

Over their coffee the jurors were asked to name some of the most common errors committed by amateur caricaturists.

"A caricature, like a rubber band, can stretch only so far without breaking," decreed Auerbach-Levy. "You can distort features only to a certain point. Go beyond that point and the result is merely ludicrous. Many of our contestants made that mistake."

"And some also fell into the pitfall of a too meticulous rendering of detail," declared Hay. "The moment you labor a caricature, you kill it!"

"Of course," Baker added, "it's equally possible—though not so likely—to go to the other extreme. Some of

The nine other prize-winners in the Fifth Prize Class

Harold J. Egan, Waterbury, Connecticut
H. Larson, Danbury, Connecticut
John Laurent, Camp Neddick, Maine
Freda Leibovitz, Philadelphia, Pennsylvania
C. Orstynowicz, South Bend, Indiana



SENATOR BORAH, by Herman Perlman,
Washington, D. C.



LEWIS, by Jack Murphy, New Rochelle,
New York



HEYWOOD BROUN, by S. L. Hayle,
New York City

were each awarded a fifth prize of three dollars

the contestants—perhaps inspired by friend Auerbach-Levy's economy of line—carried the thing too far. Their economy became poverty. You've got to do more in caricature than get a recognizable likeness. You've got to get a result that could function if brought to life: that could breathe, eat, and talk. Too many caricaturists never get beyond being clever shorthand recorders. Caricature becomes great in the hands of a man like Daumier, who probed deeply, raised what he found to the nth power, yet preserved and expressed the entire functioning structure."

"As a side issue," added Guptill, "I think the technical variety exhibited in these drawings is worth a word." (Show us a technic that ever sneaked past Guptill unseen.) "Almost every method of handling is represented. I see, for example, that among the twenty-five prize-winners we have work in scratch board, cut colored paper, brush and ink, spatter, airbrush, charcoal, crayon, pencil, colored pencil, water color and wax modelling. It's a pity we cannot reproduce some of these things in color."

"Here's something else that should interest your readers," put in Hay. "It's significant that so many of the prize-winning contestants sent several drawings each. It was not easy, today, to select from each man's offering the best of the four or five submitted: Sebastian Robles, William Schael and Hugo Steccati, for instance, each represented by five really fine caricatures. One is sometimes tempted to believe that there is a close relationship between quality and quantity."

"Coming back to those contestants who won no prizes," said Watson, "I sincerely hope that all will feel they have won *something*. No one ought to enter a competition who thinks of an award as his only possible compensation—

Continued on page 34

whose drawings are not reproduced are noted below:

John George Despeaux, Baltimore, Maryland
Walter Hugh, Oakland, California
Mike Sil, Dorchester, Massachusetts
Melvin H. Tienken, Brooklyn, New York



Charcoal Drawing by Ida Leibovitz, Philadelphia, Pa.



"Ya better eat yer 'taters or y'll grow up to look like yer old man!" By Harry G. Peters, Collingswood, N. J.

THE VISUAL MEMORY

BY HAROLD SPEED

This is a chapter from "The Practice and Science of Drawing" by Harold Speed (J. B. Lippincott Company, Philadelphia). It is one of the finest bits of writing on this important subject that has come to the attention of the Editors, and they are grateful to the publishers for permission to make it available to the readers of ART INSTRUCTION. Anything that Harold Speed writes on art is well worth the attention of serious art students.

† THE memory is the great storehouse of artistic material, the treasures of which the artist may know little about until a chance association lights up some of its dark recesses. From early years the mind of the young artist has been storing up impressions in these mysterious chambers, collected from nature's aspects, works of art, and anything that comes within the field of vision. It is from this store that the imagination draws its material, however fantastic and remote from natural appearances the forms it may assume.

How much our memory of pictures colours the impressions of nature we receive is probably not suspected by us, but who could say how a scene would appear to him, had he never looked at a picture? So sensitive is the vision to the influence of memory that, after seeing the pictures of some painter whose work has deeply impressed us, we are apt, while the memory of it is still fresh in our minds, to see things as he would paint them. On different occasions after leaving the National Gallery I can remember having seen Trafalgar Square as Paolo Veronese, Turner, or whatever painter may have impressed me in the Gallery, would have painted it, the memory of their work colouring the impression the scene produced.

But, putting aside the memory of pictures, let us consider the place of direct visual memory from nature in our work, pictures being indirect or second-hand impressions.

Certain painters in the nineteenth century, feeling how very second-hand and far removed from nature painting had become, started a movement to discard studio traditions and study nature with a single eye, taking their pictures out of doors, and endeavouring to wrest nature's secrets from her on the spot. The Pre-Raphaelite movement in England and the Impressionist movement in France were the results of this impulse. And it is interesting, by the way, to contrast the different manner in which this desire for more truth to nature affected the French and English temperaments. The intense individualism of the English sought out every detail, every leaf and flower for itself, painting them with a passion and intensity that made their painting a vivid medium for the expression of poetic ideas; while the more synthetic mind of the Frenchman approached this search for visual truth from the opposite point of view of the whole effect, finding in the large, generalised impres-

sion a new world of beauty. And his more logical mind led him to inquire into the nature of light, and so to invent a technique founded on scientific principles.

But now the first blush of freshness has worn off the new movement, painters have begun to see that if anything but very ordinary effects are to be attempted, this painting on the spot must give place to more reliance on the memory.

Memory has this great advantage over direct vision: it retains more vividly the essential things, and has a habit of losing what is unessential to the pictorial impression.

But what is the essential in a painting? What is it makes one want to paint at all? Ah! Here we approach very debatable and shadowy ground, and we can do little but ask questions, the answer to which will vary with each individual temperament. What is it that these rays of light striking our retina convey to our brain, and from our brain to whatever is ourself, in the seat of consciousness above this? What is this mysterious correspondence set up between something within and something without, that at times sends such a clamour of harmony through our whole being? Why do certain combinations of sound in music and of form and colour in art affect us so profoundly? What are the laws governing harmony in the universe, and whence do they come? It is hardly trees and sky, earth, or flesh and blood, as such, that interest the artist; but rather that through these things in memorable moments he is permitted a consciousness of deeper things, and impelled to seek utterance for what is moving him. It is the record of these rare moments in which one apprehends truth in things seen that the artist wishes to convey to others. But these moments, these flashes of inspiration which are at the inception of every vital picture, occur but seldom. What the painter has to do is to fix them vividly in his memory, to snapshot them, as it were, so that they may stand by him during the toilsome procedure of the painting, and guide the work.

This initial inspiration, this initial flash in the mind, need not be the result of a scene in nature, but may of course be purely the work of the imagination; a composition, the sense of which flashes across the mind. But in either case the difficulty is to preserve vividly the sensation of this original artistic impulse. And in the case of its having been derived from nature direct, the system of painting continually on the spot is apt to lose touch with it very soon. For in the continual observation of anything you have set your easel before day after day, comes a series of impressions, more and more commonplace, as the eye becomes more and more familiar with the details of the subject. And ere long the original emotion that was the reason of the whole work is lost sight of, and one of those pictures or drawings giv-

ing a catalogue of tired objects more or less ingeniously arranged (that we all know so well) is the result — work utterly lacking in the freshness and charm of true inspiration. For however commonplace the subject seen by the artist in one of his "flashes," it is clothed in a newness and surprise that charm us, be it only an orange on a plate.

Now a picture is a thing of paint upon a flat surface, and a drawing is a matter of certain marks upon a paper, and how to translate the intricacies of a visual or imagined impression to the prosaic terms of masses of coloured pigment or lines and tones is the business with which our technique is concerned. The ease, therefore, with which a painter will be able to remember an impression in a form from which he can work, will depend upon his power to analyse vision in this technical sense. The more one knows about what may be called the anatomy of picture-making—how certain forms produce certain effects, certain colours or arrangements other effects, etc.—the easier will it be for him to carry away a visual memory of his subject that will stand by him during the long hours of his labours at the picture. The more he knows of the expressive powers of lines and tones, the more easily will he be able to observe the vital things in nature that convey the impression he wishes to memorise.

It is not enough to drink in and remember the emotional side of the matter, although this must be done fully, but if a memory of the subject is to be carried away that will be of service technically, the scene must be committed to memory in terms of whatever medium you intend to employ for reproducing it—in the case of a drawing, lines and tones. And the impression will have to be analysed into these terms as if you were actually drawing the scene on some imagined piece of paper in your mind. The faculty of doing this is not to be acquired all at once, but it is amazing of how much development it is capable. Just as the faculty of committing to memory long poems or plays can be developed, so can the faculty of remembering visual things. This subject has received little attention in art schools until just recently. But it is not yet so systematically done as it might be. Monsieur Lecoq de Boisbaudran in France experimented with pupils in this memory training, beginning with very simple things like the outline of a nose, and going on to more complex subjects by easy stages, with the most surprising results. And there is no doubt that a great deal more can and should be done in this direction than is at present attempted. What students should do is to form a habit of making every day in their sketch-book a drawing of something they have seen that has interested them, and that they have made some attempt at memorising. Don't be discouraged if the results are poor and disappointing at first—you will find that by persevering your power of memory will develop and be of the greatest service to you in your after work. Try particularly to remember the spirit of the subject, and in this memory-drawing some scribbling and fumbling will necessarily have to be done. You cannot expect to be able to draw definitely and clearly from memory, at least at first, although

your aim should always be to draw as frankly and clearly as you can.

Let us assume that you have found a subject that moves you and that, being too fleeting to draw on the spot, you wish to commit to memory. Drink a full enjoyment of it, let it soak in, for the recollection of this will be of the utmost use to you afterwards in guiding your memory-drawing. This mental impression is not difficult to recall; it is the visual impression in terms of line and tone that is difficult to remember. Having experienced your full enjoyment of the artistic matter in the subject, you must next consider it from the material side, as a flat, visual impression, as this is the only form in which it can be expressed on a flat sheet of paper. Note the proportions of the main lines, their shapes and disposition, as if you were drawing it, in fact do the whole drawing in your mind, memorising the forms and proportions of the different parts, and fix it in your memory to the smallest detail.

If only the emotional side of the matter has been remembered, when you come to draw it you will be hopelessly at sea, as it is remarkable how little the memory retains of the appearance of things constantly seen, if no attempt has been made to memorise their visual appearance.

The true artist, even when working from nature, works from memory very largely. That is to say, he works to a scheme in tune to some emotional enthusiasm with which the subject has inspired him in the first instance. Nature is always changing, but he does not change the intention of his picture. He always keeps before him the initial impression he sets out to paint, and only selects from nature those things that play up to it. He is a feeble artist, who copies individually the parts of a scene with whatever effect they may have at the moment he is doing them, and then expects the sum total to make a picture. If circumstances permit, it is always as well to make in the first instance a rapid sketch that shall, whatever it may lack, at least contain the main disposition of the masses and lines of your composition seen under the influence of the enthusiasm that has inspired the work. This will be of great value afterwards in freshening your memory when in the labour of the work the original impulse gets dulled. It is seldom that the vitality of this first sketch is surpassed by the completed work, and often, alas! it is far from equalled.

In portrait painting and drawing the memory must be used also. A sitter varies very much in the impression he gives on different days, and the artist must in the early sittings, when his mind is fresh, select the aspect he means to paint and afterwards work largely to the memory of this.

Always work to a scheme on which you have decided, and do not flounder on in the hope of something turning up as you go along. Your faculties are never so active and prone to see something interesting and fine as when the subject is first presented to them. This is the time to decide your scheme; this is the time to take your fill of the impression you mean to convey. This is the time to learn your subject thoroughly and decide on what you wish the pic-

Continued on page 33

COLOR REPRODUCTION

by the BEN DAY

★ ★ ★

METHOD

Since December 1937 when *YOUR FRIEND THE ENGRAVER* last appeared in *ART INSTRUCTION* with an article on the Ben Day method he has been so busy in his shop making cuts that he has found no time till the present to talk about them. In the present article he magnificently fulfills his promise to demonstrate the possibilities of Ben Day in color. Editors.



by
S. N. RANDALL
of the Phoenix
Engraving Co.

IN that December article I explained how the Ben Day method produces a variety of effects—including screen movements, which are the basis of the color technic of our present illustrations—and I advise those who are not familiar with the principles of Ben Day technic to read that chapter as a foundation for what follows on these pages.

The object of our present demonstration is to show the possibilities of Ben Day in producing color reproductions of paintings or designs which are rendered with a free brush, that is, painted freely with gradations and blendings of color and tone instead of with perfectly flat colors.

But it is misleading to speak of Ben Day color reproductions of paintings because it is virtually impossible really to reproduce, let us say, a Winslow Homer water color by this process. Nor would the Ben Day artist even attempt it. Such a painting can be faithfully reproduced by the color process¹ which, by means of its photographic method and the use of color filters, mechanically records the myriad nuances of color and tone of the original, practically—though not completely—eliminating the engraver as an interpretive agent.

In the Ben Day method, on the other hand, the operator becomes an interpreter. The finished print is the result of co-operative effort by artist and Ben Day operator. This is best explained by reference to the plates on the following pages.

I asked Aldren A. Watson, the artist, to make three separate drawings of his bookjacket in color. The first was to be painted in red and black water color; the second in red, blue and black; the third in yellow, red, blue and black. The Ben Day plates on pages 19, 20 and 21 simulate these original paintings (made the same size) though they do not reproduce them, as you would readily observe if you had the originals for comparison.

Watson painted his originals with process red, blue and yellow. He selected from his palette colors which match the particular hues of printers' inks employed in process color work.

How did the Ben Day operator get the correct outlines of the design on his plates? The artist furnished him with the drawing shown on page 17. This was made on tracing paper laid over a color sketch. From this line drawing and the three color sketches the operator produced his color plates.

The first step was to get an image of the line drawing upon each zinc plate to be used. This was accomplished by a photo-mechanical process. In preparing the two-color job on page 19 the operator thus had before him two zinc plates, with identical outlines showing upon their smooth surfaces, together with the artist's original sketch done in red and black water color. He had to analyze that sketch and establish a mental impres-

sion of it as it would look if all the black could be removed; and again of the appearance of the black if the red could be eliminated. His job was then to prepare these two Ben Day plates, each corresponding to the mental image of the red and the black elements, respectively, in the picture.

Where the red in the sketch had been diluted to a mere pinkish tint he laid his first light Ben Day tint. By means of movements of his Ben Day screen he built up the various red hues until he reached the maximum strength of color seen in the sketch. This part of the work was entirely a free-hand operation. In the left lower corner, for instance, he had no lines on his plate to guide him in simulating the effect of the artist's brush work. You will note that this detail is rather different in the three plates.

The procedure was the same in the three-color and four-color plates on pages 20 and 21. Obviously the more colors, the more complicated the process. Try to separate the colors of the plate on page 21, making four separate water color studies: one representing the yellow, one the red, one the blue and one the black; and you will get an idea of the kind of mental imagery practiced by the Ben Day artist. Add to this the skill necessary to translate these color images into relief plates and you have some conception of what it takes to be a Ben Day artist.

"These color pages must cost you a lot of money," I hear you exclaim. Indeed they do, but the publisher must be prepared to spend money when he thinks of color, by whatever method he secures it. Yet the Ben Day job costs less than a process color job. And there are certain important advantages, chief of which is the greater brilliance of effect, due in part to the pure white areas which in process work can only be secured by highlighting the plates—an extremely expensive operation.

Since the Ben Day operator does not require meticulously finished artist's drawings to work from, a very sketchy original will usually suffice, provided it is accompanied by an outline drawing similar to that on page 17. Indeed artists often merely indicate their color with colored pencils on tracing paper laid over this black working drawing. At other times they indicate where the different colors are to go by numbers on the working drawing. The same job prepared for process color work would have to be finished by the artist in every detail. Thus a saving is effected here.

When it is desired more nearly to simulate the technic of an original picture, a halftone key plate can be employed. The copy is photographed exactly as it would be if it were to be reproduced entirely by color process. A halftone plate is made corresponding to the black plate in a color process job. The Ben Day operator then prepares color plates to go with this black plate. Such a result might be called a compromise between Ben Day and color process.

¹Color process refers to the photo-mechanical process of reproducing colored subjects by means of a series of halftone plates.

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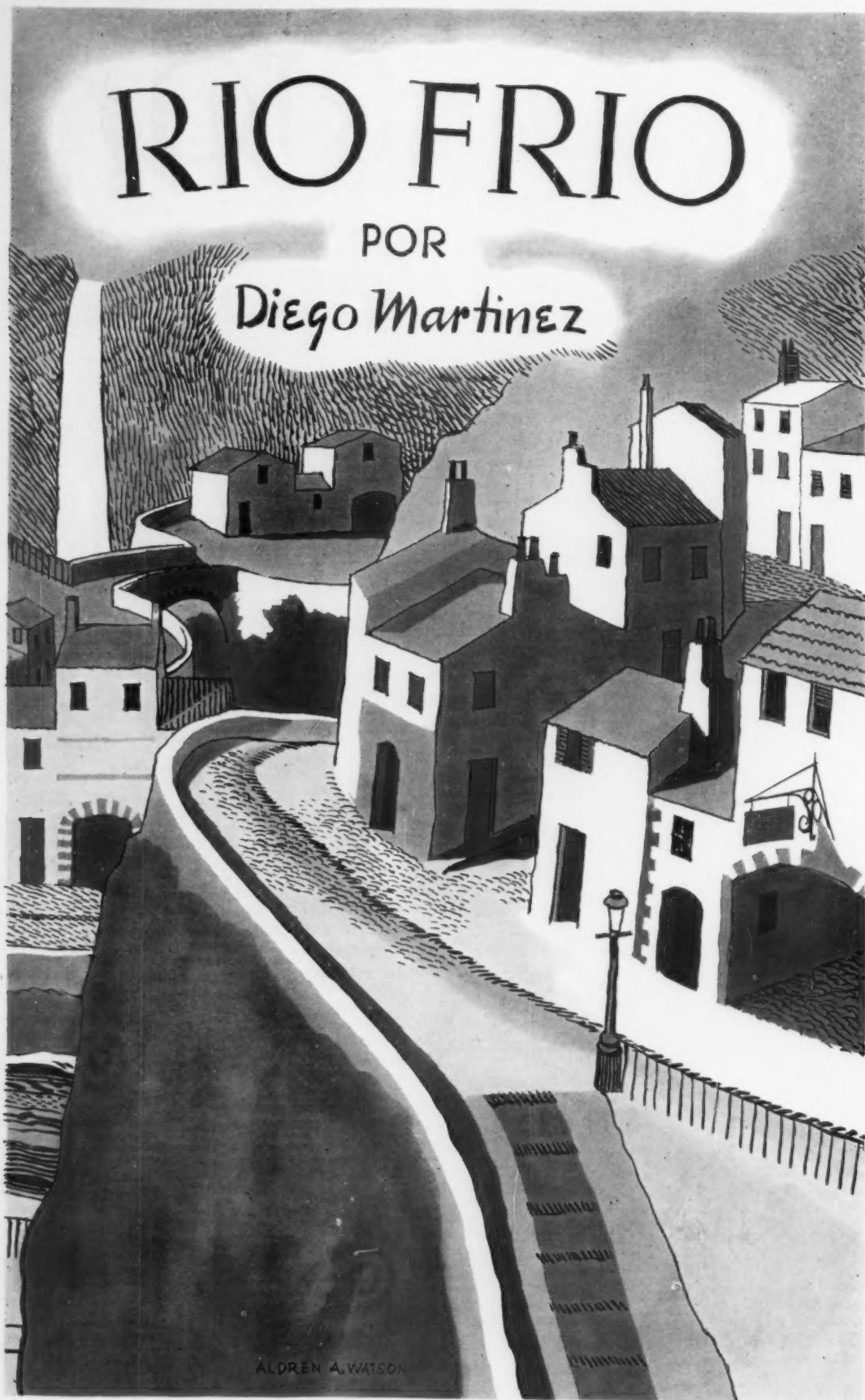
Diego Martinez



ALDREN A. WATSON

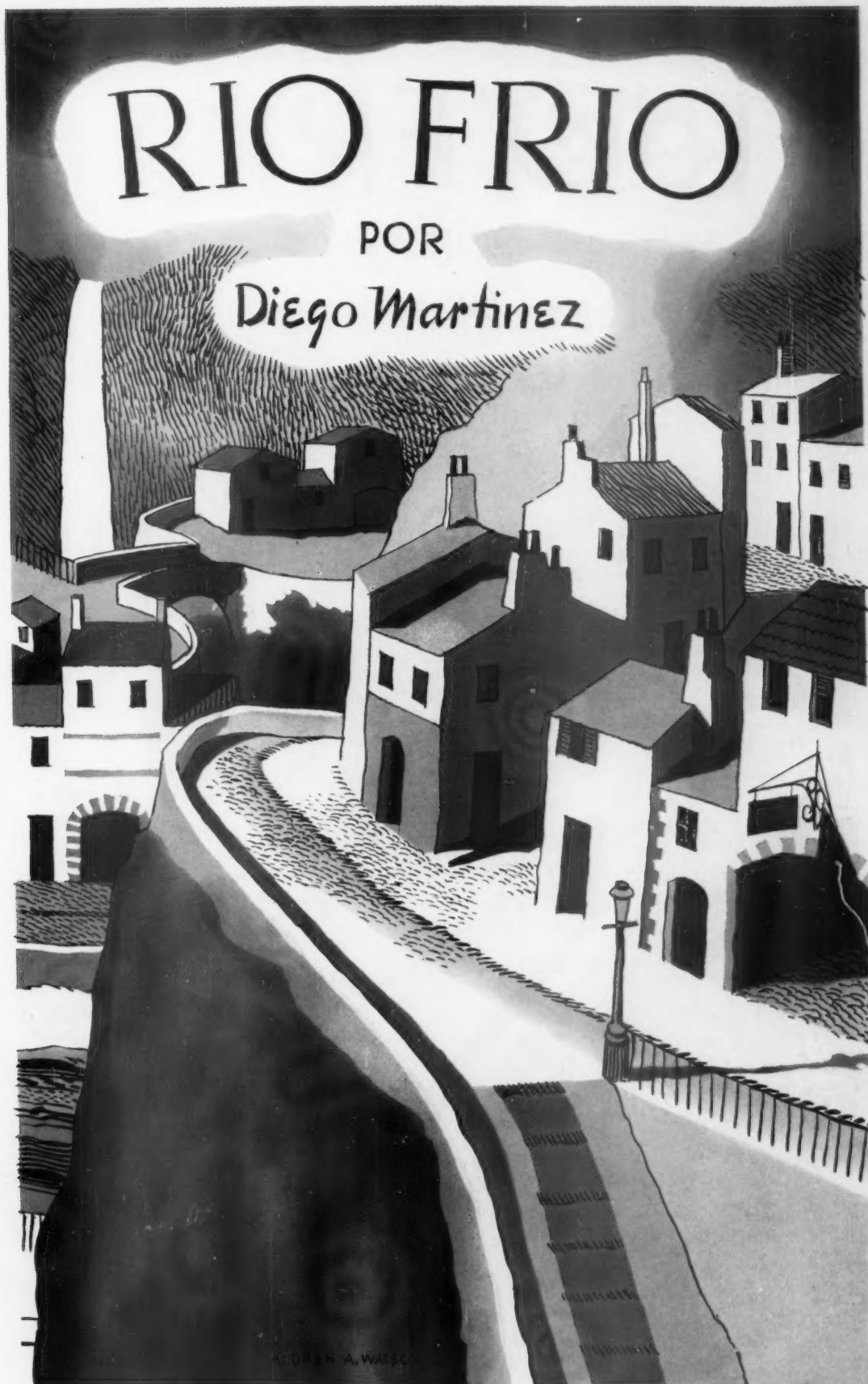
ARTIST'S WORKING DRAWING FOR THE BEN DAY COLOR PLATES THAT FOLLOW

This outline drawing, traced by the artist from his color sketch, was supplied the Engraver as a key for the color plates. By a photo-mechanical process, prints on zinc were made for each color—from the same negative—and given the Ben Day operator to serve as a guide in laying the various Ben Day tints which were later to print the colors of the sketch



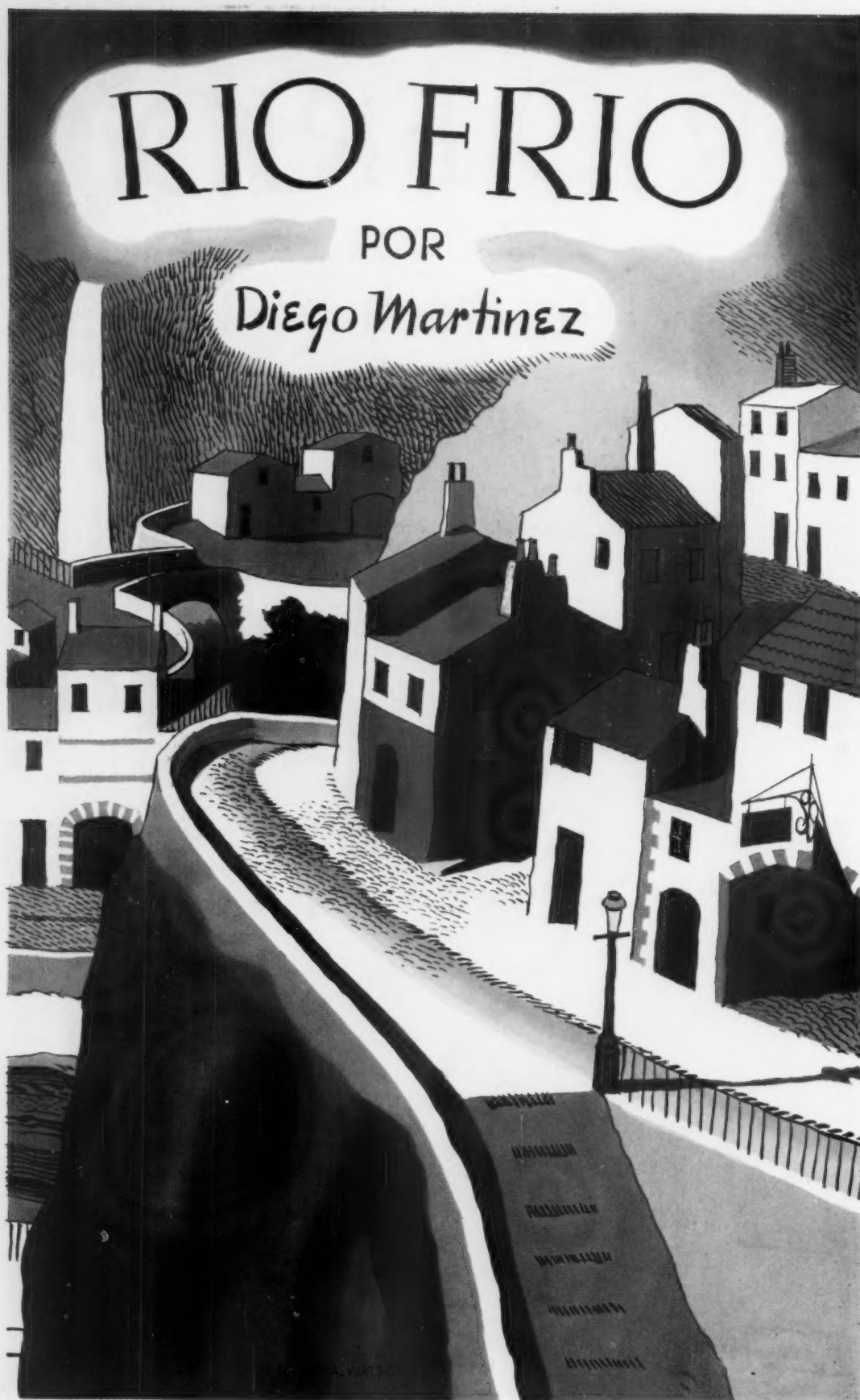
ONE-COLOR BEN DAY JOB

This is the Ben Day operator's interpretation of the picture in black and white. Since the artist supplied no black and white sketch, other than the outline drawing on page 17, the operator was guided only by the color drawings made for plates on pages 19, 20 and 21. In the printing arts, black is called a color



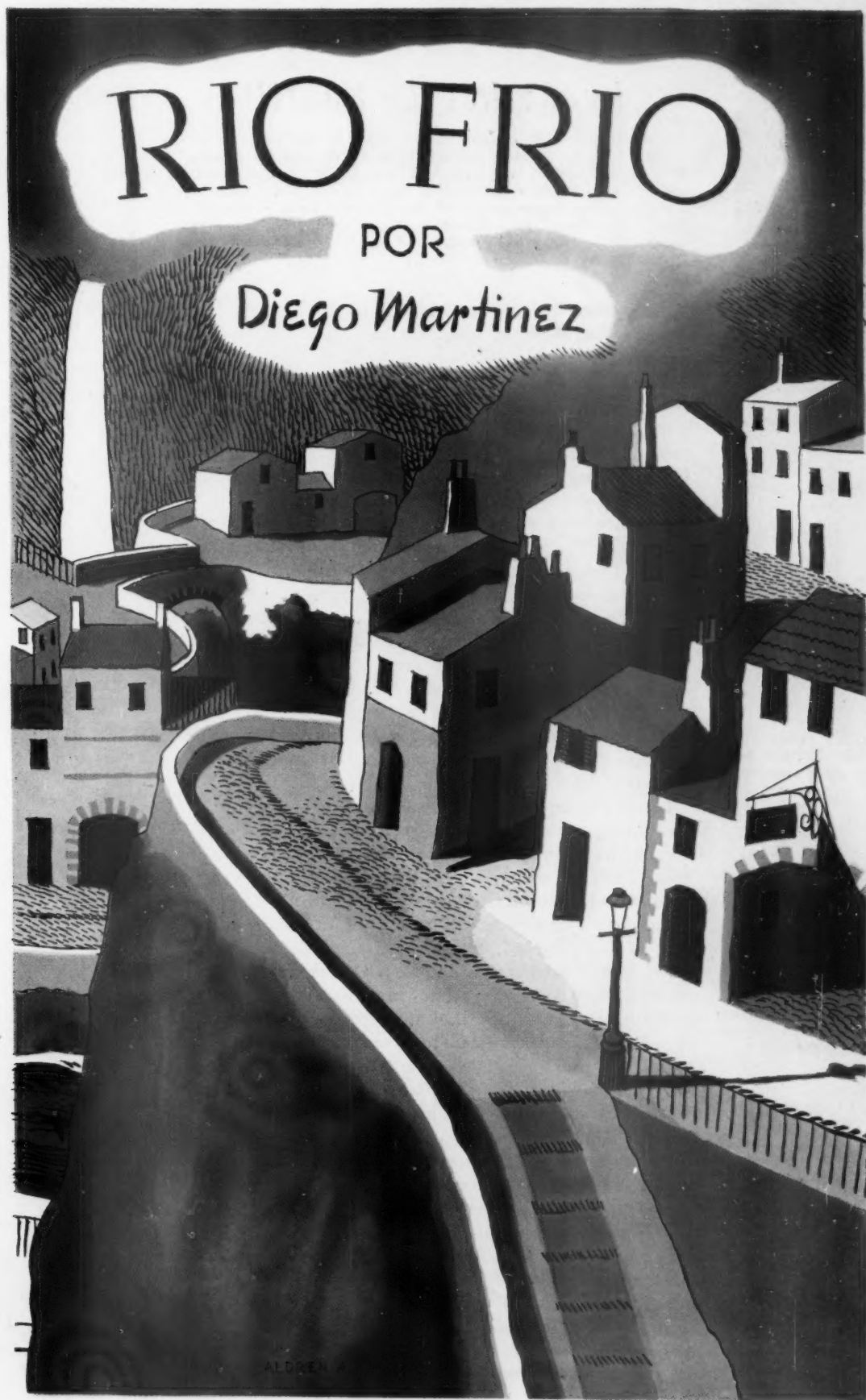
TWO-COLOR BEN DAY JOB

The artist's original drawing was done with a brush and red and black water color, exact size of this print. He selected a red similar to the red used in process color work



THREE-COLOR BEN DAY JOB

The color drawing submitted for this reproduction was rendered in red, blue and black water color. Reference to the outline drawing on page 17 will show that the Ben Day operator had no guide lines for the gradations of hue and value such as are seen in the cliff (foreground) in which the original had to be freely interpreted



FOUR-COLOR BEN DAY JOB

Although the Ben Day operator had the artist's original sketch in four colors (process yellow, red, blue and black) as a guide, this interpretive rendering has many beautiful color passages resulting from his own fine color sense and manipulative skill

AN APPROACH TO ★ WATER COLOR PAINTING ★

by Arthur L. Guphill

In presenting this symposium on water color painting the author wishes to express his gratitude to Edward M. Farmer, Montague Charman and James H. Fitzgerald who are represented on the three pages following the demonstration of technical devices in the handling of water color. Their pictures, reproduced in halftone, were selected from hundreds exhibited at the winter exhibition of the American Water Color Society in New York.

EVERY water-colorist has his individual method of working: seldom, if ever, do two men proceed in exactly the same way.

Let us take a look, for instance, at the accompanying examples by Farmer, Charman, and Fitzgerald. Note from the text that it is Farmer's custom first to do a detailed pencil drawing, and then to devote many sittings to its completion in color. Charman, on the contrary, usually finishes a water color in a few hours. Fitzgerald generally omits all pencil work and varies his procedure according to subject. Their results are as individual as their methods.

No one can say that any given method is always better than another. Most artists have favorite methods but vary them in numerous ways. The approach best adapted to catching an impression of some fleeting aspect of nature might be wholly different from that suited to a meticulous portrayal of some other type of subject matter. It is my feeling that the student should experiment at one time or another with all sorts of approaches.

Like most artists, I constantly find myself not only combining various ways of working but also changing my basic method, placing emphasis first on one thing and then on another. During the last few years, texture indication has received my greatest attention. Some artists make almost a god of the representation of the hues of the subjects they portray, and pay far too little attention to their textures. Their results, no matter how fine in color, look papery and unconvincing. As the appearance of many of nature's subjects depends to a surprising degree on textural characteristics, it seems to me that it naturally follows that if we are to represent them at all realistically we must give great attention to the interpretation of these textures. The student will seldom feel satisfied until he learns how to make rough things look rough and smooth things smooth; glass like glass; cloth like cloth; etc., and this is largely a matter of proper textural treatment.

For adequate, yet simple and rapid indication of textures, one needs to acquire a series of tricks of paper and pigment selection, brush manipulation and the like. Those which follow have proven of value again and again: they are offered with the hope that they will inspire further exploration of this field.

PAINTS. The color manufacturer deliberately varies the characteristics of his individual pigments, not only as to hue and intensity, but also in physical makeup. Some, for instance, are purposely so made

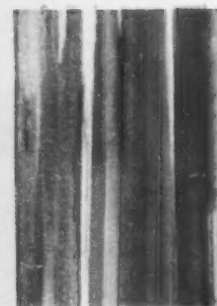
Color cuts by courtesy American Crayon Co.



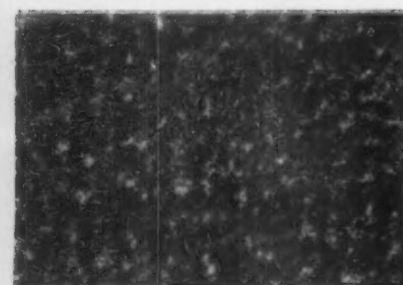
A. Above, the brush was dragged side-wise over the paper.



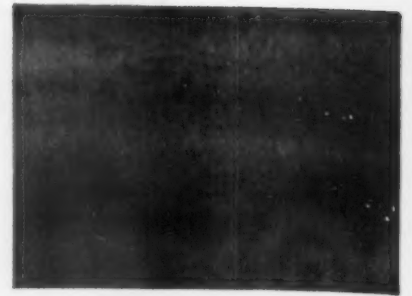
B. Here the brush applied two colors at the same time.



C. In this instance two brushes were used simultaneously.



D. The sponge supplanted the brush for this effect.



F. Above, the area was scrubbed a bit with a moist rag.



G. The paper was scratched before the color was applied.



H. Here the scratches were made while the color was half dry.



I. Rubber cement was responsible for the light areas.



J. Below, Crayonex was combined with water color.

as to be capable of application by means of even washes, while others have more tendency to separate or precipitate, causing what are known as "sediment" or "settlement" effects. Test your pigments with this in mind, remembering that each is at its best for its intended use.

Furthermore, the speed at which washes are run has quite a bit to do with their appearance when dry, which means that the paper can be placed at different pitches according to purpose.

PAPER. Good delineation of textures often depends largely on correct paper selection. It is somewhat difficult to express rough things on smooth paper, and vice versa. Where paper is rough, one can minimize or maximize its roughness through brush manipulation. In our first specimen area, A, for instance, the brush was dragged flatwise over a rough surface, leaving the indentations untouched. This process has innumerable applications. The brush in this case also applied two colors at once, one side having been dipped in red and the other in blue. Thus the blends shown were automatically produced.

BRUSH MANIPULATION. As a further example of the use of a brush for the application of two colors simultaneously, see B. Here the paper was a bit smoother. One side of the brush was dipped in yellow-green; the other in blue-green. Then quick strokes were taken. The method is ideal for interpreting some types of plant stems, leaves, flower petals, etc., as well as fence posts and rails, tree trunks, and like rounded forms. A large brush, similarly dipped in two or more hues, is capable of producing interesting and expressive textures if laid on its side and rotated so its surface progressively prints these colors as it contacts the paper.

In specimen C two brushes were used together. The first was charged with turquoise blue; the other with blue-violet. They were then held side by side, with the ferrules touching, while the stroking was done. Horizontal strokes developed in this way are splendid for the interpretation of water, while like strokes of proper direction and hue do well for tall grass, the barky texture of tree trunks, etc.

THE SPONGE. The sponge aids the artist both in scrubbing out faulty work and in pigment application. At D we see its use for stroking a number of colors onto the paper at one time. A small piece was dipped into several hues which merged somewhat as they were applied. Stippled effects are easily gained in much the same manner.

SANDPAPERING. In recent years we have seen sandpaper come into quite general employment as a tool for developing textures. Specimen E presents a simple application. Here rough water color paper was evenly coated with blue. When dry, the irregular grain was brought out by means of fine sandpaper. Sandpapered areas are often later superposed with thin washes of other colors. Portions of paintings which have become too dark or muddy are frequently improved by sandpapering, as are representations of things in the distance or which exhibit marked atmospheric vibration.

SCRUBBING. A more common but perhaps more messy way of lightening or distributing tone is exemplified at F. This was first rendered by blending

violet and blue with a brush. When dry, a damp rag was utilized to soften the tone a bit through gentle rubbing or patting. Sometimes actual scrubbing is done. Rich pastel-like effects can thus be obtained. Occasionally whole paintings are so treated.

SCRATCHING. The method indicated at G has endless applications. Where rough texture is wanted, the paper is first scratched or scraped with a knife or other suitable instrument. When the paint is applied it appears darker on the treated areas.

Example H also reveals scratches, though in this case the scratching was accomplished while the paper was wet. Washes of color were run and, when partially dry, quick strokes of the knife were taken. One practical application is where ropes, as in the rigging of ships, are to be indicated. The small white areas here, incidentally, were caused by air in the little depressions popping through the wash as it dried. This often happens when rough paper is used.

RUBBER CEMENT. At I is demonstrated a method which has remarkable possibilities. Wherever lights are wanted in a painting, the paper is coated with rubber cement before any coloring is done. In this example, drops of it were squeezed from the tube and allowed to overlap. When dry, the water color was brushed over the paper, cement and all. With the water color dry, the cement was rolled away with the fingers, bearing with it the coating of pigment, leaving the surfaces it had protected clean and uninjured. They could then have been independently rendered, if desired. Where tree trunks, masts, fences, or things of that sort are to be painted, this method is practical. It is also useful, incidentally, in design problems.

CRAYON WORK. A white or colored wax crayon can be utilized in somewhat the same way, too, as water color will not take readily over wax. In our final example (J) a dark yellow Crayonex was rubbed here and there on a rough sheet of water color paper, after which blue and turquoise blue water color pigments were flowed over the whole. In some, but not all, places the crayon refused the color.

MISCELLANEOUS MEDIA. This short article stands merely as an introduction to the many tricks which are possible in this field. Obviously only one or two of them would normally be advisable on a single painting. In learning such tricks the student should take time to explore each quite fully before attempting others.

Eventually he will find that his water colors, in addition to being applied in various ways by themselves, can be combined effectively with other media, including pencils, inks, pastels, etc.

Let me emphasize that tricks, or methods of handling are but incidents in the production of a water color painting. No amount of clever handling of media can compensate for lack of creative power. But what we have been discussing is all a part of the painter's craft and the painter cannot have too many resources at his command.

Turn now to the following three pages and compare the work of three accomplished water-colorists. Each works in an entirely different manner. But let them tell you, in their own words, something of their methods of handling this most versatile medium.



Photo by Alfred A. Cohn

MONTAGUE CHARMAN OF SYRACUSE, NEW YORK

Charman says: "I am of the opinion that when working out of doors, a water color should be finished in about two to two and a half hours, considering, of course, the ever changing light. Some of my work is executed in the studio but whenever possible I prefer to work out of doors, especially in this country where there is such a strength of sunlight and shadow, and brilliant color—quite different from the soft gray atmospheric effects that I found when painting in England. Usually I work from dark to light, rather than from light to dark as in the days of my early training. Working in the former manner I endeavor to establish a standard of values immediately. This enables me to build up a solidity of form which I find lacking in so much of our modern water color.

"Very little of my time is spent in preliminary drawing with a soft pencil—only sufficient to obtain a definite organization of structure—as I prefer to draw *constantly* with the brush in color. Only one very large water color brush of the best quality is used, a brush with plenty of spring.

"I use 200-pound rough water color paper, generally working direct on a full-size sheet. This means working on an easel to which I always stand.

"I am rather erratic about my palette when working in water color; for I find myself changing with my mood, perhaps to avoid tying myself to the same kind of color scheme."

HOME

A WATER COLOR BY
MONTAGUE CHARMAN

The color scheme of "Home" is essentially warm and suggests the heavy moist atmosphere. There is a predominance of Burnt Sienna and Vandyke Brown with Light Red carrying the red earth color. The warm greens running from a Lemon Yellow color to a warm almost black green. Cobalt and Permanent Blues, used pure, edge the shadow colors to force the pure white paper which is left for the white-washed shack.

Montague Charman was born and educated in London, England. There he studied the flat, English decorative method of painting in water color along with designing textiles, wallpapers, etc., in various schools, and finally in the studio of Mr. Sidney Howard in London. He came to this country to occupy the Chair of Design at the College of Fine Arts, Syracuse University, Syracuse, New York; and is now a naturalized citizen of the United States.

In this country he has exhibited widely, both in oil and water color; he is a member of the American Water Color Society, Philadelphia Water Color Club, Associated Artists of Syracuse, and the Art Workers' Guild of London.

In addition to his teaching at Syracuse, Charman maintains a progressive private studio for the production of designs for textiles, wall-paper and industrial design generally.



Photo by Alfred A. Gohn

EVENING — CRIPPLE CREEK DISTRICT

A WATER COLOR BY JAMES H. FITZGERALD OF KANSAS CITY, MO.

Fitzgerald graduated from the University of Washington, Department of Architecture; he traveled over Alaska, painting, during the summer of 1933; studied at the Art Center School in Los Angeles with Barse Miller and Kem Weber; painted through Mexico during the summer of 1935; studied for two years at the Kansas City Art Institute under Thomas Hart Benton, to whom he declares he is particularly indebted. He has been assistant to Boardman Robinson at the Colorado Springs Fine Arts Center, and has studied with Henry Varnum Poor. At present he is instructor of water color at the Kansas City Art Institute. He has recently been awarded a Fellowship in the Graduate School of Yale University for the academic year 1938-39.

FITZGERALD'S PALETTE

Prussian Green	Aureolin
Viridian Green	Cadmium Pale
Cerulean Blue	Yellow
Cobalt Violet	Yellow Ochre
French Ultramarine Blue	Raw Sienna
Rose Madder	Burnt Sienna
Vermilion	Raw Umber
	Ivory Black

Fitzgerald says: "Each new subject determines my approach and my method of handling water color. Preconceptions or formulas for painting water colors are likely to result in stereotypes.

"I find it frequently helpful to paint first in ivory black, eliminating color. Such studies determine the range of tone for any particular subject, that is, the intervals of light and dark to be found in the subject. As preliminary pencil layouts for water colors often result in the mere filling in of line drawings and cause the paintings to look thin, edgy and unrelated in the big areas, I generally proceed by eliminating all pencil work and establishing my important areas with a large sable brush. Afterwards, I frequently use a pen line or a fine sable brush to carry the drawing.

"In searching for means to present the character of the subject, its color quality and textures, I experiment with all sorts of brush handling and paper textures. I attempt to create solidity and reality through the study of drawing, tone and color. At all times I compose with strict reference to the subject material at hand.

"I find it advantageous to have a full palette from which to select the necessary colors for each work and I am able to find saturated colors in a minimum of time.

"I use the following brushes: largest size obtainable, round sable water color brush; No. 5 sable water color brush; and one-half-inch ox hair bristle brush."

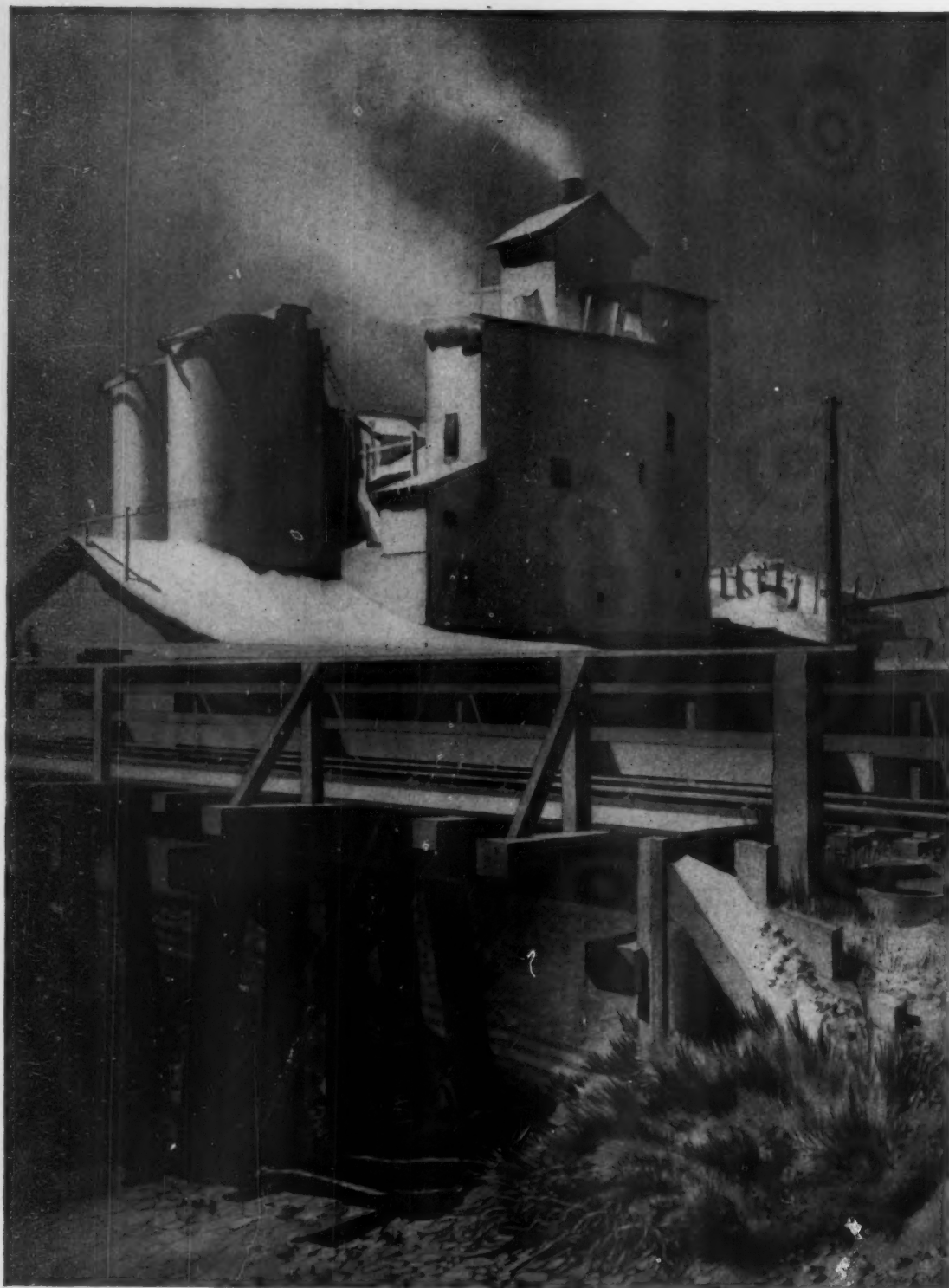


Photo by Alfred A. Cohn

EDWARD M. FARMER OF PALO ALTO, CALIFORNIA

Farmer says, "I took up water color seriously, a couple of years ago, as a good medium for recording the hard, bright California landscape as I enjoy it. I like to paint sunshine, the brighter the better. Most of my work is done out of doors in the summer; and most of my pictures are concerned with clear atmosphere, strong white sunshine, warm shades and cool dark shadows.

"Although I occasionally paint a picture at home, I do practically all my work *on the spot*. On a detailed pencil drawing, I spend two or three sittings—of about three hours each—during which time I determine the composition and treatment and practically memorize the subject. Then I paint the picture in from four to eight more sittings. My paintings are deliberate rather than spontaneous. First I paint in a few of the darkest areas to establish a value scale and gradually work through the middle tones, leaving the light areas white until the very last. The details interest me quite as much as the large areas, so I put in every-

thing that I can keep under control. I handle the water color much as one might build up a mosaic of thin sheets of colored gelatine, superimposing one color on another, but with the added flexibility that water color provides of the graduated wash, and the choice of hard and soft edges.

"I use aniline dye pigments because they are uniform in strength and consistency and are therefore suitable to my deliberate method of working. I use cold pressed or rough paper which I wet and stretch with paper tape, on a board. Most of my painting has been done with an old No. 12 brush of doubtful quality. Sometimes I have used a No. 8 for details, and lately I have been getting used to a No. 28 for large washes. But "Shell Crusher" was done almost entirely with a No. 12. Sometimes I use a sponge on large varied areas, skies, for instance; and sometimes I lift out spots with an eraser."

SHELL CRUSHER, ALVISO

A WATER COLOR BY
EDWARD M. FARMER

The color scheme of "Shell Crusher" is interesting. In general an attempt has been made to make the lighted surfaces very light and pale in color; to throw most of the rich color into the shades wherever there is reflected light; and to keep the cast shadows very cool, dark and dull. The picture glows with an orange warmth that is balanced by a blue sky (dark, violet-blue at the top, blending to a lighter turquoise blue below), and by deep red-violets and blue-violets under the bridge. The sun-lit areas of buildings are pure white paper, their shadows orange and violet-gray.

Born in Los Angeles, Farmer entered Stanford University where he received his A.B. and M.A. in Graphic Art. He studied at the Art Students' League of New York in 1929; life drawing, lithography, and painting, under George Bridgman, Charles Locke, Romanovsky, and Jan Matulka.

He has been teaching at Stanford University since 1926: handling classes in life drawing, landscape painting, industrial and commercial design, and lecturing on painting, architecture and other arts; is now acting executive head of the art department. He has exhibited in water color shows in San Francisco, Chicago and New York, and in one of the Western touring shows of the Art Institute of Chicago.

Farmer has always been interested in all forms of art expression and has done a good deal of commercial art work and furniture designing.

✓ TOOLS AND MATERIALS OF THE PAINTER'S CRAFT

By Mylo Martellini

In previous articles Mr. Martellini discussed the paint box and the tools contained therein, and then the white, yellow, green, blue, purple violet and red pigments. This chapter concludes his analysis of pigments with the description of the brown and black groups. A summary will follow.

IT was the primitive artisan trying to embellish the stone walls of his cave who first used earth colors.

They were the natural material at hand, products of mother earth's chemical laboratory. While popularly accepted as permanent colors, this large group of yellows, greens, deep browns and reddish and purplish browns cannot be considered permanent and useful in every painting method. Most of the earths absorb so much oil in the grinding process that future yellowing, darkening and changing of tone must be expected. The most serious offenders will be pointed out as individual colors are discussed.

Basically, the earth colors are all similar; they are a clay-type carrier colored with varying amounts of iron oxides, in everyday language—iron rust. The variations in hue of ochres, siennas and umbers is due to auxiliary modifying compounds of silica in the siennas and manganese in the umbers. The color differentiation in each group from yellow ochre to red ochre; raw sienna to burnt sienna and raw umber to burnt umber is due to chemical rearrangements of the iron hydroxide molecules through the loss of all or part of the water in chemical combination through a calcining or roasting process.

It must be borne in mind that as these colors are natural material there is a continuous variation in hue—due to extraneous impurities—that are peculiar to different localities. To overcome this, color manufacturers blend several different shades to maintain an adopted standard. We would not venture to say definitely how many different hues of these earth colors there are, but from our own personal examination of earth samples we can assert that they run into the hundreds. Some earth browns of a particular shade, available ten or fifteen years ago, are gone entirely because their natural source has been exhausted, just as anthracite veins or oil wells are finally depleted. But since the artist continues to demand those particular colors, manufacturers will produce them from mixtures of other things. We say *things* advisedly for oftentimes a brilliant natural shade can only be imitated by colors that are not earths. Poor qualities of earths, particularly the ochres, are given pep by additions of fugitive dyes or brightened with chrome yellows, which are not recommended basic pigments.

All earths are mined just as is any ore. The coarse lumps are crushed and the useful fine particles are separated by levigation. The whole mass is thrown into large vats filled with water and agitated. The heavy ingredients sink to the bottom and the desirable color floats off with the overflow from the vats and is separated from the water by filtration. This flotation of the color also removes soluble chemicals which are impurities in the raw color.

YELLOW OCHRE is the most popular of the earths. It is quite opaque and requires but a normal amount of oil in grinding. The calcination (or burning) of

ochre gives such shades as Flesh Ochre, Venetian Red and Light Red, the hue depending upon the duration and degree of heat applied.

RAW SIENNA is the oxide of iron in combination with silicates. It is very transparent, and is therefore useful for glazing but unfortunately this pigment requires an abnormal amount of oil. When it is first mixed with oil—in the grinding process—it is a soupy liquid, yet on its initial run through the mill it comes out crumbly and practically dry; each successive grinding requiring more oil until the final paste consistency is obtained. Raw sienna requires about 200 times its weight in oil. It is this abnormal oil absorption that causes yellowing and darkening, not only of the sienna per se, but of other pigments with which it is mixed. In water color, tempera and fresco, sienna and the other earth colors are without this drawback and are thoroughly reliable. The roasting of raw sienna gives us Burnt Sienna, a brilliant, reddish-brown pigment, quite transparent and good for glazes. It too absorbs considerable oil in grinding but not as much as raw sienna.

RAW UMBER owes its color to associated and combined oxides of manganese. Its brown hue has a cool, slightly greenish cast. Manganese acts as a drying catalyst on linseed, therefore the umbers are the quickest, natural drying of the earth colors. Burnt Umber is a deep warm brown. Both raw and burnt varieties take considerable oil in grinding. Umbers and VanDyck Brown should not be confused because of their similar rich brown shade. VanDyck brown contains considerable vegetable and bituminous matter, the latter lending to the color its characteristic brilliance and warmth. Fading of the vegetable matter soon grays the color, while the bituminous, tar-like ingredient dissolves in the oil, making it *bleed* or strike through any pigment put on over it. Cologne and Cassel Earth are identical with VanDyck Brown. A popular method of painting in the 80's was to make a monochrome in VanDyck and white and then paint into it with other colors while wet, or glaze over it when dry. Many paintings done in this manner have become submerged in the bituminous tar and nothing of the color remains; the pictures are now just one brown sauce.

INDIAN RED is in the ochre class and has a bluish cast. It is found either as a natural deposit, calcined from special ochre varieties or prepared artificially from iron solutions. In fact there are a whole series of so-called earth colors in all shades prepared from the waste of various industries using iron in one form

Continued on page 32

BOOKS

Comment on Books, New and Old, Recommended for the Art Student's Library

A PHILOSOPHY OF ESTHETICS

By Dale Nichols

The black Cat Press, Chicago
Limited Edition—\$7.50

In his introduction, Dale Nichols recalls the way in which his father used to "prime the pump" by pouring into it a dipper full of water, then vigorously working the pump handle until a stream from the well below gushed forth. The author announces that this book is intended as a pump-primer for artists who find that their scribbles lack life. This he does by pointing out the "simple truths of beauty with which nature intrigues man twenty-four hours out of every day of his material, spiritual existence." These truths he maintains are hidden by the "infinite complexities of life" and man often chooses "the most complicated methods in his attempts to solve its mysteries." So he bids the artist put less faith in remarkably involved methods ingeniously conceived to solve his problems in color equations, color cones, color wheels; mathematical divisions of space; geometric relationships; technics, technics, technics, everything, anything, but the simple truths of nature's beauty.

If the reader is skeptical of the author's promise that "this book presents, in short, a method for producing a good or a bad work of art at will," let him be assured, none the less, that what Dale Nichols has written, the manner of his writing, and the physical beauty of this handsome Limited Edition book will refresh him as a summer shower freshens the wilting greens of a thirsty summer.

ART EDUCATION TODAY

Sponsored by Members of the Fine Arts
Staff of Teachers College

Bureau of Publications, Teachers College,
Columbia University, \$1.25

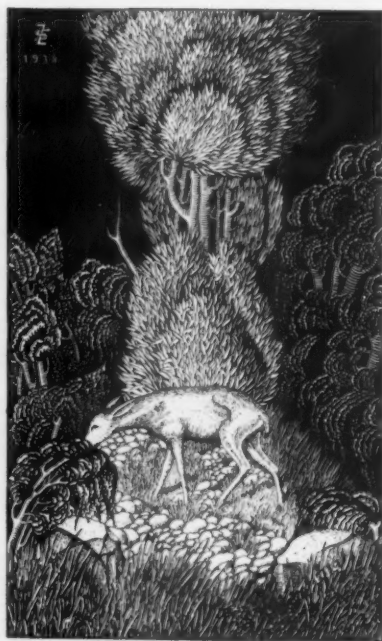
The fifteen chapters in this Annual are the contributions of fifteen educators. Each describes some experiment or development in art teaching, or discusses trends and problems that confront those who are striving for a larger fulfillment of art's function in the school. The book is well illustrated by many examples of young pupils' adventures in the realm of expressive art.

TURN YOUR HUMOR INTO MONEY

By Sidney K. Margolis

Illustrated by Chuck Thorndike
The House of Little Books,
New York, \$1.00

It seems likely that the young artist who aspires to a career as graphic humorist will pick up a good many practical pointers from this little volume. A dollar's worth at least. The last chapter "To Market, To Market" may well be worth the dollar for it lists the principal magazines that buy gags, skits, light verse and cartoons, and gives the names of their art editors. This chapter also indicates the types of humor used by the various publications and prices paid.



POEM + Ink Drawing by S. Zele

AN ARTIST TALKS ABOUT COLOR

By Joseph Cummings Chase

John Wiley & Sons, Inc., New York, \$1.50

Although this is not a new book—it was published in 1930—we believe that many readers who have been following the series on "Tools and Materials of the Painter's Craft" by Mylo Martellini (running serially in Art Instruction) will be receptive to Mr. Chase's comments on color and pigments. Of special interest to students of painting is the chapter which gives the palettes of several noted American artists.

CHOOSING A LIFE CAREER IN THE DESIGN ARTS

Federated Council on Art Education
745 Fifth Avenue, New York, \$.40

This is a comprehensive discussion of guidance in some fields of art, including Architecture, Interior Decoration, Advertising Design, and Industrial Design. Supplementing this bulletin is the series of handbooks on "Occupations Requiring a Knowledge of Art": Costume Design .40; Fashion Illustration .25; Textile Design .40; and Designing Dress Accessories .40. Every person who contemplates one or more of these professions ought to read the authoritative and exhaustive survey to be found in each of these handbooks. They represent a digest of facts and opinions of manufacturers, managers and workers.

A PORTFOLIO OF ALPHABET DESIGNS

By Irene K. Ames

John Wiley & Sons, New York, \$2.50

A series of thirty-two plates (9½ x 14½ inches) presents recent tendencies in the design of alphabets, including a few historic examples which still serve as a basis for modern development.

ART EDUCATION IN THE CITY OF NEW YORK

A Guidance Study

By Florence N. Levy

School Art League, 745 Fifth Avenue,
New York, \$1.75

Florence N. Levy, during a busy lifetime, has performed many valuable services for art education, not the least of which is this useful volume just off the press. Perhaps nothing that she has done better testifies both to her thoroughness and discrimination in conducting surveys and to her orderly regimentation of facts for the ready reference of administrators, teachers and students. It is a beautiful piece of editorial work.

Guidance in general education was established in New York's public schools under the Board of Education in 1928; specialized guidance—in music, in the drama, in science, in the design arts, or in any other field—however, has not yet been undertaken anywhere. Each of these subjects has many ramifications. To help meet the need in the design arts is the purpose of this study.

The volume has been planned as a first aid for the guidance counselor who is suddenly confronted by the request for "All possible information about art"; for the busy art teacher with many pupils; for the perplexed parent who finds son or daughter drawing at all times and wonders where to have this interest developed; and for students of all ages.

In this book will be found information regarding 405 schools, colleges, neighborhood houses, private artists' studios and other centers that offer training in the design arts. Practically every school and class (except W.P.A.) has been visited and each report has been sent to someone in authority for approval or revision. The study was made by one in close touch with professional art education and with art departments in New York's public schools for many years, and who, in personal conferences has aided thousands of young people to select the school or class best adapted to the individual's requirements.

THE STUDENT'S ART BOOKS

Pitman Publishing Corporation,
New York. Each \$1.75

We have recently received review copies of the following titles in this Student's Art Books Series:

- "Color Woodcuts" by John Platt
- "Wood Engraving" by Iain Macnab
- "The Student's Approach to Landscape Painting" by Hervey Adams
- "Water Colour Painting" by Claude Muncaster

The authors are English artists of note and their texts may be accepted as authoritative. The volumes are uniform in design. They are in attractive cloth bindings, 7¼ x 10 inches and have fifty-five pages. The books are well illustrated. All but "Wood Engraving" have color plates.

Art Instruction

AMERICAN ART FACES A CRISIS

The following release by the Mural Painters' Guild reveals a situation which has been brewing for several years. It is now brought to the attention of the art world by conditions forced upon artists working at the New York World's Fair.

"American art is today in grave peril at the hands of labor unions. That is a dramatic statement, but not overstatement. The Mural Artists' Guild is at this moment engaged in a defensive struggle with the United Scenic Artists of America, Local 829 of the American Federation of Labor, to preserve the artists' rights and freedom in creative work. The scene of this struggle has been the New York World's Fair, but its outcome will be as important to all artists as to those immediately involved. The precedent of such an important victory for the unions would be a death blow to the art of our country.

"The crisis was precipitated by demands of the United Scenic Artists of America in June of this year. This Union not only claimed jurisdiction over mural painting but threatened the Fair with a general strike of house painters unless every design had a union label on it. No union man would be allowed to work on a design that did not carry a union label. This ultimatum by the Union stopped all mural painting at the Fair.

"On June 16, 1938, after a series of conferences between the artists and the Union, the Union decided that while non-union artists would be permitted to create mural designs, none but union members could execute the final work on the Fair grounds. Their dictum read 'original designers would not be permitted to use on the work any of the tools of the painter's craft.'

"This would be a fatal concession for the artist to make, for in order to achieve the finest possible artistic excellence which is demanded of the artist by the architects, clients and patrons of the arts, it is absolutely necessary that the artist be allowed to work on his creation. Otherwise mural painting falls into the category of factory production.

"The question is sometimes asked, 'Why should artists resist the Union? Is it not possible to reach some agreement with the Unions which would guarantee their rights and freedom? Will not the Union listen to reason and cooperate in establishing a code which will really protect and promote the welfare of art? Is it not to its interest to do so?'

"The most reasonable and generous offer to come from the A.F.L. is Class B Membership in the United Scenic Artists of America.

"Class B Membership in the United Scenic Artists of America means:

"1. This classification shall be restricted to work in such theatres and upon such jobs as are designated as Class B jobs by the officers duly elected by the main body consisting of full members.

"2. That I will work only in the classification of MURAL ARTIST as defined above, and that I will work only under such working rules, working conditions and wage scales as shall be fixed from time to time by the Full Membership and that I shall be subject to expulsion, suspension or fine for the breach of any of the promises herein contained.

"3. That I shall have no vote upon the floor of the main body of the United Scenic Artists consisting of Full Members nor shall I hold office or be eligible to serve upon committees of the main body, and that my rights, privileges and duties shall be limited to that of an Associate Member in the classification of MURAL ARTIST.'

"This is taxation without representation.

"Can anyone who has the cultural interest of American Art at heart believe that art can thrive—even exist—in our country under such humiliating jurisdiction? The mural artist works in a number of media which go beyond the limitations of organized labor groups. This is important because the artist cannot join the multiple groups which have jurisdiction over each medium in which he works. The United Scenic Artists of America claim sole jurisdiction of mural artists, yet their jurisdiction is primarily limited to the decoration of stage sets and theatrical performances.

"Mural artists do not object to being organized. They have had honorary organizations through the centuries. But they must be organized by people who understand mural art. It is still the policy of this Guild to establish an agreement with the A.F.L. which will maintain the creative potentialities of the artist. At meetings with the Federation heads, the Guild was advised that no group has the actual jurisdiction over mural painting and were told no such document of this jurisdiction would be forthcoming from President Green of the Federation of Labor.

"In September 1937 the Mural Artists' Guild was formed for the purpose of establishing and maintaining a standard of craftsmanship and a code of practice for the mural painters of America, to protect and secure the rights and integrity of the artist so that all creative work could be done without conflict or political issue. The artists who are members of this Guild are members of the profession who have an established reputation and are recognized by the various artistic organizations as leaders of their profession.*

Continued on page 36

*Footnote: Among the sixty members of the Mural Artists' Guild are: Eugene Savage who is President of this Guild and Art Commissioner for the United States Government; Domenico Mortellito, Secretary of the Guild; Geoffrey R. Norman, President of the National Society of Mural Painters of America, Hildreth Meiere, Ernest Peixotto, John Scott Williams, former presidents of the National Society of Mural Painters of America; and Ezra Winter, Barry Faulkner, Pierre Bourdelle, Arthur Covey, Tabor Sears, William Mackay, John M. Sitton, Dean Cornwell, Dunbar Beck, Witold Gordon, Louis Bouche, Griffith Coale.

MEDIA and METHODS

presented by
A. L. Guptill

1



2



3



PASTE METHODS

These methods are interesting mainly because they permit effects which are somewhat "different" yet which require no unusual materials.

In Sketch 1 the brush was dipped into ordinary white "library" paste (somewhat diluted with water) and next into water color, diluted with water to suit, stroke after stroke then being taken to build up the effect.

In Sketches 2 and 3 the paper was first evenly coated with paste by means of a flat brush. Then water color was brushed into this paste. Some of the high lights were later wiped out with a moist brush. Others were cleaned off with a damp rag. Each sketch was then "pulled together" in the same way.

Endless effects are possible, depending on the thickness and wetness of the paste, etc. Many are similar to those obtained in oil painting. Sketch 2 was on rough water color paper - the others on bristol board.

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ART INSTRUCTION SERIES
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WATSON-GUPTILL PUBLICATIONS, Inc.
350 W. 42nd Street New York, N.Y.

★ SOUNDINGS ★

Perhaps this winds up the Braque-Waugh controversy

If the printing of Warren Wheelock's letter (below) seems to violate his avowed policy of resisting that impulse to strike back, we ask you to blame the Editors. They will stop at nothing short of physical torture to get what they want.

Ed.

June 20

Dear Editors:

I knew somebody would come to my defense against the pernicious Stevens letter on the Braque-Waugh page I wrote. (April number, page 24. Ed.) I make it a rule never to answer critics of anything I do or say—whether it is for or against me; but I confess I was tempted to answer the Dr. Stevens letter (page 18, June number) and take a poke at not only Stevens but a considerable portion of our public who are living in the age of troglodytes as far as art is concerned.

But I realized that they would still be unconvinced, for how could I expect to succeed where the thousands upon thousands of books and articles explaining modern art had failed? And I recalled too that after all the centuries of art production, art collections, art museums and art schools galore—there is in our modern America (wherein is a cross-section of the peoples and cultures of the world)—it is safe to say, less than 1% who understand any work of art, modern or old. And these understand it now only because they were congenitally predisposed to understand it when we were all swimming around as fish!

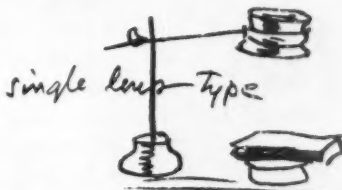
Dr. Stevens is not one of these; on the contrary he is the ubiquitous average man who likes pictures, one of a legion, for everybody likes pictures—but most of them prefer pretty girl covers to anything else. He may be one jump ahead of that category but it is evident to me that he does not understand art, or the qualities that make a work of art. One who understands art has no trouble understanding modern art, for modern art is not new except in emphasis on aesthetics—rather than verisimilitude.

I was glad to see Leith-Ross enter the lists on the side of Braque. I can remember in 1922 when I met him first, at Woodstock, modern art made him boil and sometimes boil over! He has certainly come a long way in understanding to appreciate El Greco and stand up for Braque.

I liked the way Mr. Hagglund (I don't know him) takes a fall out of Dr. Stevens and drags in Marin. He asks for a page of Marin and of course does not know we have already considered an article on Marin to appear at a future date. I personally feel Marin is among the significant artists who will be one of the few Americans considered important after 500 years. There is no one who bridges the gap between realism and abstraction better than Marin. He is an innovator, distinctly of our time and his work not an anachronism as is that of our academicians.

With best wishes, yours as ever,
WARREN WHEELOCK

August 1938



Havens has brand-new red-haired daughter!

That is the front page news in James D. Havens' (you met him in the Dec. '37 number) exciting four-page letter just received. We always wanted a daughter, Jim, not a red-haired one particularly—though we would gladly have put up even with that—so we envy you with all our heart.

Havens, as our readers will recall, is a linoleum print enthusiast. Now he writes he is working with wood, but still has a preference for the "feel of buttery white linoleum." He has acquired a most amazing goggle magnifier (see his accompanying sketch) which he proposes to use in end-grain engraving. He says, "It's nice for engraving in that you can use both eyes, whereas in the single lens type you can only squint with one."

Sweet Music

June 7, 1938

Editors:

Your magazine ART INSTRUCTION has my sincere approval. There has been real need of such a publication. Art teaching at its best seems to be a matter of helping each student to progress as an individual; certainly good art teaching is not ever a dictatorial thing. When students witness the intensity of effort, the bravery of undertaking, the evidences of an adventurous spirit, the exciting search for beauty and the insistence upon goodness that marks every competent artist from Thutmose-of-Egypt to Denys-Wortman-of-New-York — when students witness those things in a series of presentations, then the world becomes a wonderful place wherein anything is possible.

You are doing it: each number of your magazine gives real inspiration in its series of reproductions of the work of a real artist of our day, an individual who has somehow managed, by the grace of God, to escape the regimentation of less-than-mediocre pedagogues. We don't have to select a picture or two that will help our students; we just recommend the whole magazine, and we thank you.

Faithfully yours,

JOSEPH CUMMINGS CHASE
Head, Department of Art
Hunter College of the City of New York

SOUNDINGS CONTINUED ON PAGE 35

A Vote for Stevens

Although letters discussing the Braque-Waugh-Wheelock-Stevens controversy continue to rain upon our editorial desk, we had—until this morning—decided to end the whole business with Wheelock's letter, printed on this page. Then along came the following letter with a big vote for Stevens. After all, isn't it fair to give both sides of the debate a last word?

We're glad to give our permission, Mr. Millbourn. You honor us by your request. Ed.

The Chicago Guild of
Freelance Artists, Inc.
June 21, 1938

Dear Editors:

In the June issue of ART INSTRUCTION you ran an article by Dr. William O. Stevens on "Understanding Modern Art." Frankly, we liked it so much that we want permission to re-run it in our little News Bulletin. We will be glad to give both the writer and you people credit for it if you will permit us to use it.

In my opinion more was said in this article that expressed the opinions of the serious minded artists than anything I have ever read. There certainly is need for the expressions of such thoughts on the subject.

As you will perhaps remember, our Bulletin is a not-for-profit paper and we are in a position to carry on for the good of art and the artists wherever we like. We are certainly in harmony with the fine work you are doing and don't hesitate saying so.

We will appreciate any help you can give us in this matter.

Sincerely yours,

M. VAUGHN MILLBOURN

★ ★ ★

That Shipwrecked Artist

Editors:

Will you permit a layman reader to express his opinion on the probable art activity of the shipwrecked artist, cast upon the beach of a desert island in your June number.

Mr. Herbert Heywood, commenting upon this hypothetical situation says, "In conclusion I would say that the creative artist paints for himself alone just as the child sings and dances to express joy." Well, I know a good many painters—some of them rate high, too—and it's my observation that the creative artist paints for his bread and butter, or a country place by the sea. Yes, and I've seen them sing and dance too, when the postman brought the big checks. The good old profit motive is at the bottom of about every human activity including the painting of masterpieces and why try to disguise the fact? Take away all hope of profit and you'd see artists throwing their brushes into the river. Doesn't history bear me out in this? Unless I've forgotten my art history, nothing put the creative fire into the old masters more effectively than a sack of gold coin.

Would our shipwrecked artist continue to paint for himself alone on his solitary island? He would not.

Respectfully yours,

CHARLES DUBOIS
Palmer House, Chicago, Illinois

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WINNERS IN THE "DRIVE SAFELY" POSTER CONTEST



"DRIVE SAFELY" POSTER CONTEST

How many lives will be saved on our highways by this nationwide Devoe & Raynolds Contest no one will ever know, but it is certain that this great educational campaign will influence many thousands of drivers to greater caution in driving. Aside from the contestants, who submitted 3,026 posters, the warning of traffic dangers will be brought to a host of youngsters who will see three hundred selected posters which are to travel from school to school throughout the United States.

First prize went to Poster No. 239 (top) entered by Keith Shaw of New York; second prize went to F. S. Brunner (No. 232) of Philadelphia; and the third prize was won by G. E. Beverley (No. 26) of Cambridge, Massachusetts. Twelve other prizes were awarded.

The judges, headed by Mrs. Franklin D. Roosevelt, included Jonas Lie, president, National Academy of Design; Everett V. Meeks, dean, School of the Fine Arts, Yale University; C. B. Falls, famous poster artist and designer, and W. H. Cameron, managing director, National Safety Council, Inc.

TOOLS AND MATERIALS *continued from page 27*

or another. They differ from natural earths in that they have practically no substrate carrier, being 80 to 90% pure iron oxides, as compared with the earths which contain only 5 to 15% iron oxides in the ochres, with possibly as high as 40% in the siennas. Oftentimes the iron waste is in the form of a sulphate before being changed into the iron oxide and there is danger that some of this sulphate may be present in the finished color. This danger as well as the higher cost of these chemically prepared iron oxides is not compensated for by the greater strength and clarity of tone imputed to this group of colors known as Mars Yellow, Mars Red, and so on. They consume as much oil in grinding as do the natural earths.

TERRE VERTE, a greenish variety of earth, is as insatiable regarding oil as are the siennas. The peculiar hue of this pigment is quite useful in pearly flesh tones, but its early yellowing gives an uncomfortable warmth and ruins the pearly tones completely. We suggested in one of our earlier articles that the chromium oxide, opaque, while tinctorially stronger is much better to use in place of terre verte.

BLACK The various blacks available for the artist's palette are all derived from carbon converted from different natural sources. Thus, Ivory Black, a warm black, is produced by charring ivory shavings and waste from selected types of bones. Lamp Black, which is cool, comes from the soot from burning oils or natural gas in insufficient air. Vine Black, a grayish cool black, is made by charring wine lees in closed crucibles. Vine black is mostly used in water color. All these blacks are permanent but they require much oil in grinding and being poor driers have an addition of some drying agent. Of all three, ivory black seems to be the most used by painters in oil.

This completes our analysis of the eleven basic pigments. In our next article we shall give a summary of our discussion and add a few comments that will further clarify this rather confusing subject.

Are there any questions you would like to ask Martellini? He will be glad to answer them in future issues.

★ ★ ★

MODERN ART—GOOD AND BAD

I contend, then, that modernist art is neither to be accepted or rejected as a whole; but that the good, which is conspicuous, must be salvaged from the bad, which is even more conspicuous. There is no service the sane and true modernists can do at the present time greater than that of making it perfectly clear that they reject and cast out the silly, ugly, and diseased exemplars of a false and poisonous type of Modernism, in order that the real thing may not suffer through contagion but may continue to hold and to reinforce the position it now very justly has acquired.

—RALPH ADAMS CRAM

★ ★ ★

"To derive satisfaction from a painting, you should not try to get what can be described by words but what can be described by paint." Sam A. Lewisohn in *PAINTERS & PERSONALITY*.

ART COLONIES *continued from page 9*

ceeded anywhere in the world. There is no space here for anything approaching an adequate description of this. The great difficulty with Rainier is that the weather, unlike that in the California Sierra, is undependable.

Farther north there is to be found Mt. Baker with an established camp, and close by, a smaller Mt. Shuksan which the writer ventures to say is one of the most perfect examples of Alpine landscape that the eye may be cast upon.

HAWAII

Hawaii is also a neighbor which should be mentioned here, though an account of its charms, to be adequate, would require a separate article. Hawaii is a materialized dream. It is perfection. Its charms for the artist are incomparable. The descriptions issued by its publicity agents are dull and prosy compared with the real truth. It has romance. It has color. It has passion. It has—good Lord! what's the use?—Go there and know. Unfortunately it has a drawback. It is surrounded by a costly barrier. It is surrounded by a ring of shipping magnates. It values itself highly. And though its people are hospitable, kindly and generous to a degree nothing short of amazing, it does not offer invariable welcome to impetuous painters. Prices are high, living is high, and only one or two of the islands composing this group welcome tourists. Hawaii and paradise are difficult to achieve.

It is inevitable that one should conclude by saying that it is impossible to describe even the outstanding localities, of a type interesting to artists, that may be found upon or adjacent to the coast of California. To make money artists should be advised to go to New York, but for charm of living and for interest in surroundings we venture to think that nothing in the United States can surpass the West Coast.

* * *

THE VISUAL MEMORY *continued from page 15*

ture to be. And having decided this, work straight on, using nature to support your original impression, but don't be led off by a fresh scheme because others strike you as you go along. New schemes will do so, of course, and every new one has a knack of looking better than your original one. But it is not often that this is so; the fact that they are new makes them appear to greater advantage than the original scheme to which you have got accustomed. So that it is not only in working away from nature that the memory is of use, but actually when working directly in front of nature.

To sum up, there are two aspects of a subject, the one luxuriating in the sensuous pleasure of it, with all of spiritual significance it may consciously or unconsciously convey, and the other concerned with the lines, tones, shapes, etc., and their rhythmic ordering, by means of which it is to be expressed—the matter and manner, as they may be called. And, if the artist's memory is to be of use to him in his work, both these aspects must be memorised, and of the two the second will need the most attention. But although there are these two aspects of the subject, and

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THE VISUAL MEMORY *continued from page 33*

each must receive separate attention when memorising it, they are in reality only two aspects of the same thing, which in the act of painting or drawing must be united if a work of art is to result. When a subject first flashes upon an artist he delights in it as a painted or drawn thing, and feels instinctively the treatment it will require. In good draughtsmanship the thing felt will guide and govern everything, every touch will be instinct with the thrill of that first impression. The craftsman mind, so laboriously built up, should by now have become an instinct, a second nature, at the direction of a higher consciousness. At such times the right strokes, the right tones come naturally and go on the right place, the artist being only conscious of a fierce joy and a feeling that things are in tune and going well for once. It is the thirst for this glorious enthusiasm, this fusing of matter and manner, this act of giving the spirit within outward form, that spurs the artist on at all times, and it is this that is the wonderful thing about art.

★ ★ ★

ANNOUNCING THE WINNERS *from page 13*

who is not willing to put considerable study and effort into a worthwhile graphic adventure. By the way, Gup, have you made any record of the personages represented in the entries? Who is the most popular subject for caricature in our contest? How do movie stars score as compared with political figures, for example?"

"Yes, Ernest, careful records have been made of everything concerning these drawings. Among other things, we tabulated the subject matter day by day as the drawings came. While political cartoons were ineligible, there was of course nothing to prevent the caricaturing of statesmen or politicians and, with rare exceptions, these people far outran all other celebrities in numbers. You have doubtless noted that President Roosevelt is well up in front while John L. Lewis scores second place, with Hitler close on his heels. Then comes Mrs. Roosevelt followed by Stokowski. Mussolini and Einstein come next with an equal number of entries. LaGuardia is just behind. Then follow Irvin S. Cobb, Rudy Vallee, Major Bowes, Eddie Cantor, Mahatma Ghandi, Joe Louis, Fred Astaire and G. B. Shaw, each with about the same number of entries.

"And now, gentlemen of the Jury," concluded Guptill, "this, like other enjoyable occasions must come to an end. And we would be ungrateful, indeed, not to thank you sincerely for the generous and conscientious service you have just performed. It has certainly been mighty nice of you to set aside your own professional work for the best part of a day for this event, important though it is to us and to our contestants, who we feel sure would wish to add their thanks to ours, were they here to do so."

★ ★ ★

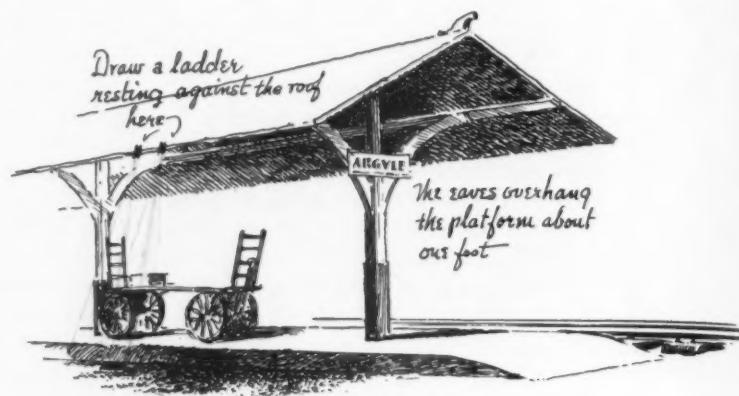
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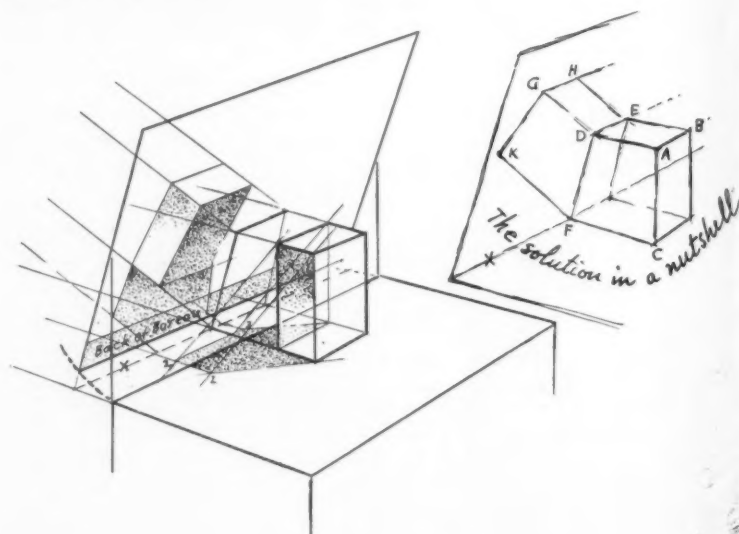
PERSPECTIVE PUZZLERS ★ ★

Art Instruction proposes to put the perspective prowess of its readers to proof, month by month, by proposing problems in drawing that call for skill in delineation and constructive thinking. The correct—or a correct—solution of the puzzler will appear the following month. These projects will be treated here as freehand perspective, though for the sake of clarity in demonstration we shall use ruled lines in our solution drawings.



Perspective Puzzler for August

Draw a ladder resting against the roof of the railway platform at the point indicated.



Solution of the July Puzzler

"The solution in a nutshell" sketch reminds us that we have little trouble with reflections so long as we look for the reflections of POINTS. Thus when we find reflections of points A, B and C, our problem is solved. To find the reflection of any point we must project that point to the reflecting surface, then project it into the mirror, the same distance (perspectively). GD is equal (in perspective) to AD. KF is equal to FC.

The bottom line of the bureau mirror swings up as well as backward; so our first step is to project the mirror downward until it meets the plane of the bureau top extended backward at the dotted line X.

The direction taken by lines DG and FK in the mirror have to be estimated—that is, in freehand perspective.

The shadow may be a bit puzzling. Note that the shadow itself is shown on the bureau top extended. The three points are found at the intersection of parallel slanting sun-rays with the parallel horizontal shadow lines. Reflections of these points (1, 2, 3) are found by projection, as already described.

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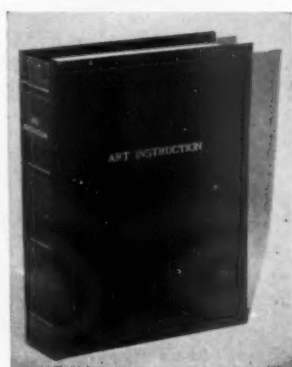
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SOUNDINGS continued

Is Alizarine Crimson Permanent?

Washington, D. C.

Editors:

The writer is a subscriber and an enthusiastic reader of your magazine, especially the articles "Tools and Materials of the Painter's Craft," by Mylo Martellini. In the interest of permanency in painting I have paid particular attention to recommendations in the use of certain colors, and throughout the years have noticed the great divergence of opinion in regard to Alizarine Crimson, which, to quote Mr. Martellini, "has become the standard of permanence." He also includes it in his list of permanent colors.

During the course of my experience I have studied under various teachers, all of whom have been of unquestioned ability, and the various recommendations have been notable throughout, concerning this one color. One artist uses it with no restraint. Another advises against the practice of mixing with earth colors. Another substitutes the Cadmiums.

To substantiate some claims against its use I wish to quote some of the color manufacturers. One says: "All colors may safely be intermixed without chemical change, excepting Alizarine Crimson, which may lose some measure of permanency when used as a glaze over any of the earth colors, Vert Emeraude, or Permanent Green." Another manufacturer gives two palettes, one for mixture with Alizarine Crimson, the other to be used without. According to this company the only colors it should ever be mixed with are the Cadmiums, Ultramarines, Ivory Black, and Zinc White. Still another maker of a much advertised brand lists it as a color of first grade permanency.

I would like Mr. Martellini's comment.

RAYMOND A. PALMER

Martellini Replies

In my article on REDS I stated that coal tar was the source of Alizarine, "which has a high standard of permanence, and because of its high rating, the measure for all other lake colors." In other words, its permanence is relative to coal tar colors or lakes and the description of what a lake is follows in the next paragraph definitely pointing out that lakes are dye colors precipitated on a carrier base. When we place Alizarine in the rank and file of other pigments, I still rate its permanence very highly. A crimson color is extremely important in renditions of all types of subjects and cannot be replaced by other pigments such as Ultramarine Red or Deep Cadmium. Crimson Lake is an unknown quantity, Geranium Lake very fugitive, Carmine Browns, Rose Doré, or a pigment of any other fancy name applied to crimson color must hide its face in shame when compared with the permanence of Alizarine Crimson. The deeper and bluer this is the more pure Alizarine it contains and the more light-fast; the rosier and yellower, the more purpurin it contains and its brilliance will be lost in time through this extraneous substance.

In observations made over more than twenty-five years I have not seen alizarine change in mixtures with any color. Some flesh tones, with raw sienna, white and alizarine have gotten warmer, but I attribute this more to the yellowing of the oil which the sienna contains in such excess than to destruction of the coloring matter in the alizarine.

MYLO MARTELLINI

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There are delightful walks along Pickering Creek and through the Woodland, where interesting landscapes beckon the painter. Some prefer outdoor portrait and still-life painting in the attractive old studio, where classes are successfully conducted throughout the year.

This season, Painters' Farm is offering a special class in the "Co-ordination of Music and Painting" as designed by Lillian Niquette Simpson who formerly studied at the Royal Academy of Music in Vienna, and Florence Tricker, artist and director of the Tricker Galleries, New York City.

ART FACES A CRISIS

continued from page 29

"It should be known that on November 16, 1937, a meeting was held between the Board of Directors of the Mural Artists' Guild and the Labor Relations Board of the World's Fair at which time the following was understood:

"1. That union membership was not a pre-requisite to obtaining contracts of design or execution of works of art at the Fair.

"2. That the policy of the Fair had been from the beginning that cooperation with the unions would extend only to work done on the Fair grounds proper, and that accordingly the Fair would not interfere in any way with the designs made or work done off the Fair grounds.

"3. That as to work done on the Fair grounds, the Fair would protect artists in carrying out so much of their work as was necessary to achieve the finest possible artistic excellence. That to the extent that artist assistants were required, the artists would be expected to use union labor where union men were available, but that this rule would not go to the extent of blocking artists from using non-union assistants by reason of their particular fitness either through unusual skill or long association with the artist.

"4. That where the work to be done was simply mechanical, such as putting up canvas or hanging completed works of art, union labor must be used."

"It was the Guild's hope, and still is, that this understanding will be carried out; but as yet the American Federation of Labor has not been able to establish the privilege for the artist to execute his own creations.

"This is an accurate statement of a serious situation which confronts American Art and artists today: architects, sculptors, painters, directors of art institutions, patrons of art and every person who is related to or dependent upon the arts.

"Your influence is needed at this critical time.

You can help by your letters of protest and constructive suggestions. Copies of your letters addressed to the Editors of ART INSTRUCTION, 330 West 42nd St., New York City, will be forwarded to William E. Green, President of the American Federation of Labor, and will be given extensive publicity."

★ ★ ★

Deskey Joins N. Y. U.

Donald Deskey, a pioneer industrial designer in America, has been appointed head of the department of industrial design at the New York University School of Architecture and Allied Arts. Associated with Deskey in the department will be Winold Reiss, assistant professor of mural painting; Edward D. Stone and Max Abramowitz, instructors in architectural design; Professor Albert C. Schweizer, Rene P. Chambellan; and Mrs. Estelle M. Armstrong, all members of the faculty of the School of Architecture.

★ ★ ★

A Correction

Somehow we got balled-up on page numbers when on page 30 of our June number *The Production Man* said "pages 4, 8 and 33—the color pages in this issue are in the same form." The page numbers should have read "4, 8 and 29." Sorry. Ed.

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